

cinema canada

#6

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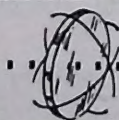
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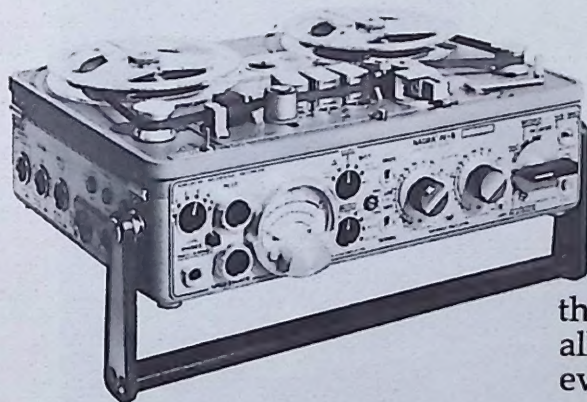
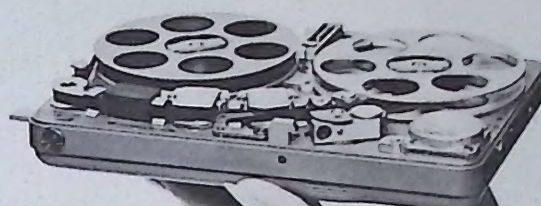
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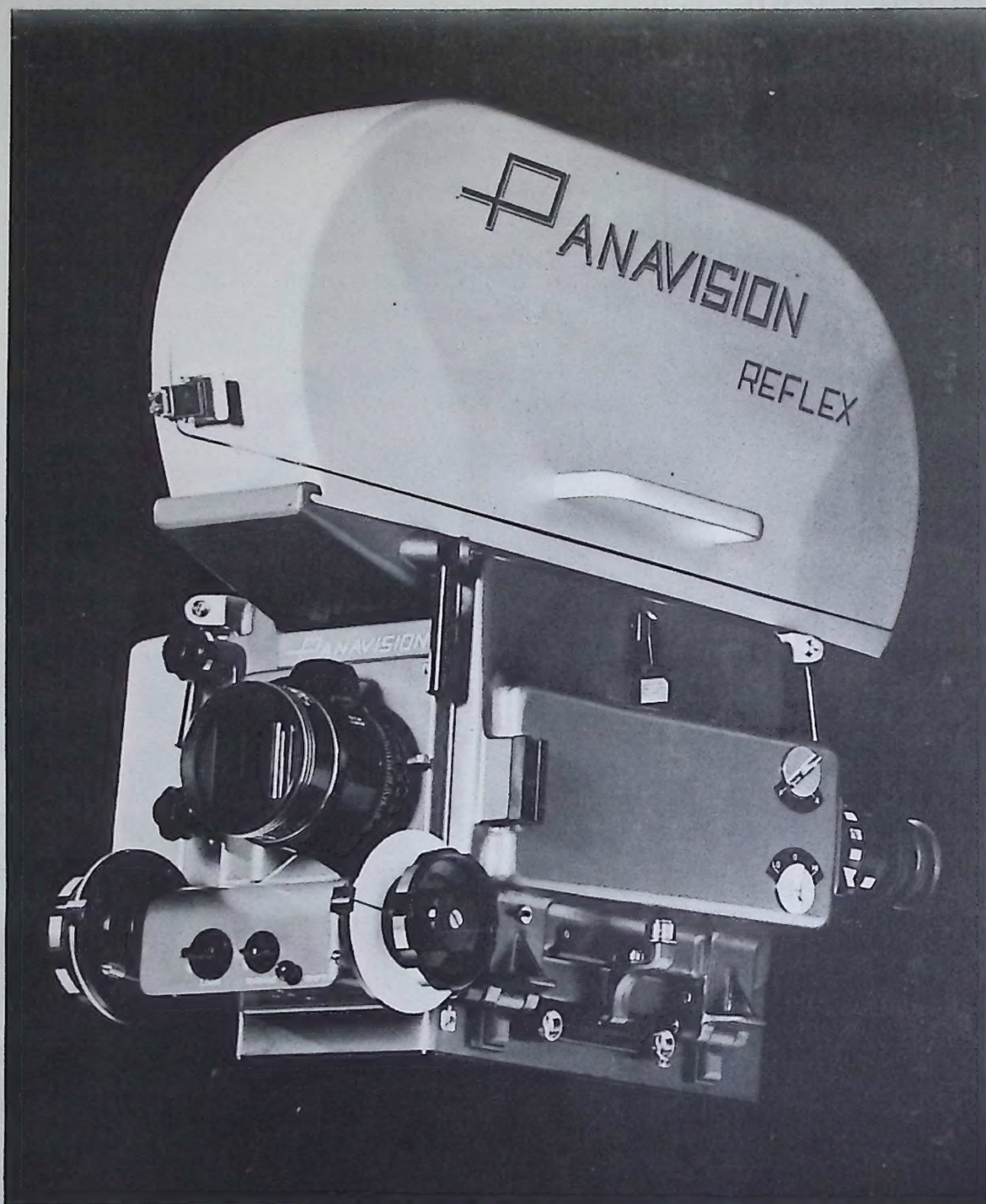
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editorial:



Well, we've survived for a year on the rocky seas of Canadian publishing. This is our sixth issue, and we have managed to establish continuity and credibility. Thanks to our readers, contributors, and advertisers.

Although our Local Initiatives Programme application was initially turned down, our appeal is being processed, and hopefully that agency will be more impressed by us the second time around.

The policy to which we fell victim consisted of stamping 'low-priority' on most film and arts applications. The Canadian Conference of the Arts meeting in Toronto recently, unanimously condemned L.I.P. for its unresponsiveness toward artists and their needs. That resolution singled out Cinema Canada magazine.

Alexander Ross devoted a column to "three magazines with lots to say" and included us as one. We've been asked to appear on radio and television. People are becoming aware of our existence, and it's all very encouraging.

In Ontario, a special 'exploration team' on the film industry made a sweep of progressive recommendations to the provincial government. Headed by John Bassett, the committee submitted a brief calling for an exhibition quota for Canadian films, as well as a tax rebate going to local producers.

All that remains is for the industry to define 'how Canadian should a feature film be,' which was the topic of several panel discussions in Toronto recently. They are discussed at length in these pages. In fact this issue attempts to cover in depth the changes our business is undergoing.

Panel discussions, briefs, and controversies proliferate, but we must never lose sight of alternatives. For this reason, a co-operative production venture in Montreal is focused on as well.

With issue #7, Cinema Canada starts its second year. Hopefully by then we'll have good news about our grant applications.

IMAX '73 under director David MacKay

Cover photo by David Keighley, assistant director. Top row, left to right: Bruce Ingram, 2nd assistant cameraman; an engineer of Algoma Central Railroad; and Ed Moore, public relations man for the railroad. Bottom row left to right: Bob Ryan D.O.P.; Fred Guthe, 1st assistant cameraman; David Mackay, producer/director; and Doug Ganton, sound.

February/March 1973

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contents

Editorial/Contents.....	5
Canadian Film News/Koller.....	6
Technical News/Manter.....	18
Le Cinéma Québécois/Tadros.....	20
Montréal Production Co-op/Cox.....	22
Classified.....	26
Filmmakers' Co-op Brief/Gathercole, Cox.....	28
P.E.I. Films/Hancox.....	32
Ontario Brief/Bassett.....	34
CFDC Chairman's Report/Gélinas.....	36
Film Industry Panel/Koller.....	38
Ooops.....	44
Canadian Society of Cinematographers.....	45
Directors Guild of Canada/McCartney.....	46
NABET-AFC/Lowe, Murray.....	49
Canadian Film Editors Guild/Auguste.....	50
Toronto Filmmakers Co-op/McNabb.....	52
August & July/Ibrányi-Kiss.....	54
Film Review/Ibrányi-Kiss.....	62
Snow Storms Italy.....	63
True North/Rogers.....	66
Opinion/Cox.....	69
Book Review/Beard.....	70
Reverb.....	73

cinema canada

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CANADIAN FILM NEWS



Jean-Pierre Lefebvre

CFDC — announces investment in six new low-budget feature films

The Canadian Film Development Corporation has just announced the acceptance of six new proposals under its special programme for low-budget films with total budgets less than \$100,000. The English-track projects chosen for the allocation of the remaining \$360,000 in the fund for fiscal 72/73 are *The Hard Part Begins*, to be directed by Paul Lynch (Derret Lee, producer), *Moss Tarts*, directed by Robbie Malenfant (Eric Till, producer), and *Killing Time*, to be produced and directed by Morley Markson. Quebec films getting CFDC approval are *Blanc Noël* by Michel Bouchard (L'Association Coopérative des Productions Audio-Visuelles), *L'Ile Jaune* by Jean Cousineau (CINAK), and *On N'Engraisse Pas Les Cochons L'Eau Claire* by Jean-Pierre Lefebvre, to be produced by CINAK, in association with Prisma Films.

The Corporation has agreed to invest \$60,000 in each of these films, provided the filmmakers comply with normal CFDC policies and requirements. These investments, added to the \$240,000 previously awarded, constitute the entire low-budget motion picture fund for the fiscal year ending March 31, 1973. The first deadline for applications for the next six hundred thousand dollars is April 1st, 1973. Filmmakers requesting funds under this programme can receive application forms and addi-

tional information by contacting the CFDC office in Toronto (Suite 18, Lothian Mews, 96 Bloor Street West, Toronto 5, Ontario — (416) 966-6436), or in Montreal (Suite 2220, P.O. Box 71, Tour de la Bourse, Montréal-115, Québec — (514) 283-6363).

Canadian Film Development Corporation's Annual Report

Being that dissemination of information by government agencies is very, very slow, a copy of the CFDC's Annual Report for the fiscal year ending March 31st, 1972 just recently made its way into our office. Gratién Gélinas' Report of the Chairman has some revealing facts on the size of the emerging Canadian feature industry. (As a public service, we have chosen to reprint this in its entirety further back in this issue!) The figures on the Corporation's Balance Sheet make interesting reading as well.

One finds out, for instance, that the Corporation's operational expenses were nearly \$300,000 for the year under review. Two-thirds of this amount were spent in salaries and expenses for the members, executive officers, advisors, and staff of the CFDC, with the remaining one hundred thousand eaten up by overhead. In the same period the CFDC invested a total of \$2.7 million in Canadian features, and granted \$70,000 toward the completion of short films by independent filmmakers.

No explanation is given why Toronto area filmmakers got only \$10,000 of this amount, while their Vancouver and Montréal counterparts received considerably more assistance. Nor is it explained anywhere in the Report why the CFDC decided to cut its investments from \$2.7 million in fiscal 71/72, to just above \$2 million during the current fiscal year, even though its budget was increased by an additional ten million dollars.

Another puzzling part of the report is Chairman Gélinas' citing a drop in theatre attendance as a reason for seeking alternative markets for Canadian features. What he fails to mention is that Paramount Pictures (leisure division of Gulf & Western, the U.S. oil conglomerate) reported pre-tax profits of \$31,200,000 (*that's profits!*) for fiscal 1972, and that Famous Players, 'Paramount's Canadian theatre arm' (Variety's way of putting it) was again the second largest revenue-producer

with the \$65 million it earned for the mother company. Paramount's profits represented a 55 per cent increase from the previous year — pretty good, considering the alarming 'drop in theatre attendance.'

Granted, *The Godfather* was largely responsible for the huge percentage jump, but then the previous year Paramount had *Love Story*, which had comparable gross earnings. But the reason for us citing all this is not because we're against seeking alternative markets (i.e. network and cable television) for Canadian feature films — it's simply our wish to see them primarily where they belong, in *Canada's motion picture theatres*. And the only way to do that is to break the monopolistic stranglehold that a few foreign corporations have on Canada's exhibition outlets.

(It is interesting to note that while the United States has strong anti-monopoly legislation preventing Paramount, a major producer and distributor, from owning its own theatre chain in that country, Canada has no laws barring such ownership, thus the existence of Famous Players!)

Other eye-opening facts gleaned by reading the CFDC report: the Corporation has yet to recoup a penny from its investments in *Fortune and Men's Eyes*, a film which had impressive box-office grosses all over the world. The reason? It seems MGM is involved not only as a distributor but also co-financier and any profits are constantly tied up and reinvested in its Hollywood bureaucracy. The CFDC's two joint ventures with Warner Brothers (*Eliza's Horoscope* and *A Fan's Notes*) are equally disastrous, and thus "during the year in review . . . foreign investment decreased by \$300,000. This reflects the Corporation's policy not to involve U.S. distributors as co-producers, since the returns on such investments have proved disappointing."

Gratién Gélinas provides more figures in his Report to the Secretary of State: total investments in Canadian feature films assisted by the CFDC since its inception in 1968 to mid-1972 amounted to \$17.7 million, for a total of 64 features. (During that period there were 83 motion pictures produced in Canada, 19 without CFDC participation, 41 were in French, 42 in English, but ten of the latter were produced in Quebec, making use of French-speaking performers, technicians, and creative staff.) The Corporation's share of the

\$17.7 million was \$6.7 million, private Canadian investors contributed \$7.3 million, and the balance came from outside the country (mainly major U.S. film companies).

"At the end of the year, 34 of the 64 CFDC backed feature films were in distribution and represent a total Corporation investment of \$3,384,000. The cumulative return so far on these films has been \$600,000, with 3 of the films recovering their full production costs and reaching profit positions."

The return on the investments is astoundingly low, considering that among the titles the CFDC has backed are *Two Women in Gold* (grossed \$2.5 million in Quebec alone), *L'Initiation*, *Pile ou Face*, *Love in a Four Letter World*, (all Cinepix skin-flicks) *Act of the Heart*, *Goin' Down the Road*, *Les Mâles*, and *Tiens-toi biens après les Oreilles à Papa* (which did uncommonly well at the Québec box-office).

Finally, the report sheds light on the size of the emerging Canadian feature industry, even though the figures are almost a year old now:

"Of the \$17.7 million invested in feature film-making over the past four years, \$4.2 million went to Canadian laboratories and technical services and \$4 million to film-makers and other creative contributors to the Canadian film industry. The balance has been largely expended in Canada on other aspects of film production. This film-making activity has created 1,574 engagements for actors and actresses, 791 jobs for technicians, and about 361 other jobs to date."

More feature production planned

We must again refer to the last issue of *Cinema Canada* (#5) for a full list of feature films due for release, being edited, or having been shot just recently in Canada. It is truly an impressive number, and is always increasing.

Some new additions to the list of those films in the planning stages are:

Why Rock the Boat?, based on William Weintraub's comic novel published in 1961 about a young, energetic, and questioning newspaper reporter, to be filmed by Montreal's Potterton Productions.

The Great Canadian Novel, Harry Boyle's best-seller, might be filmed by producer Harry Rasky, who's also conferring with Chinese representatives about a film on the life of Dr. Norman Bethune, to star Christopher Plummer as Bethune. A television version of George Bernard Shaw's *Caesar and Cleopatra* (with Plummer and Geneviève Bujold) is also in the talking stage.

How Do You Say Goodbye, playwright Max Shoub's murder/mystery scenario is reportedly to be filmed by a Montreal production company.

The Trigger, a U.S. financed movie, was hastily shot in Toronto in December, mostly at the CFTO studios using videotape. Then the tape was planned to be transferred to 35mm color film using the Lowry process. The story concerns an attempt to assassinate the U.S. president. Director was George McCowan, and the lead roles were given to U.S. actors.

Montreal promoter gets Cinevision Ltée into the production business

Montreal financial consultant Irving Kott has engineered a deal whereby eight feature films would be produced jointly with Ely Landau and heavily involving Cinevision Ltée, one of his clients.

Called American Film Theatre, the scheme involves making motion pictures of the major dramatic works of our time (John Osborne's *Luther*, Eugene Ionesco's *Rhinoceros*, Harold Pinter's *The Homecoming*, Ferenc Molnar's *Liliom* and *Lost in the Stars*, Robert Shaw's *The Man in the Glass Booth*, and Alan Paton's *Cry the Beloved Country*.) O'Neill's *The Iceman Cometh*, and Albee's *A Delicate Balance* have already been filmed by the group. The films in the series will be shown to the public on a restricted basis, by subscription. Major stars are lined up for the plays, including Katherine Hepburn, Lee Marvin, Paul Scofield, Zero Mostel, Friedrich March and Joseph Cotton.

Only *The Man in the Glass Booth* is definitely set for filming in Canada, but perhaps Cinevision can exert some pressure for its \$3.1 million investment. As a result of the move, Cinevision stock (the company went public just recently) jumped from one to eight dollars per share. The stock exchange suspended trading pending agreement with the Ely Landau organization. Both own circa half of the business venture.

Top caliber directors for the films include John Frankenheimer, Tony Richardson, Tom O'Horgan, and one would hope eventually a Canadian will be announced. Landau said approximately 500 theatres throughout Canada and the U.S. are expected to participate in the project. Each film would be shown only four times a month at regularly scheduled Monday and Tuesday screenings, commencing next September.

Bassett announces major 'Canadian' production on the life of Louis Riel

Agincourt International, a film-making subsidiary of CFTO-TV in Toronto, and John Bassett's home turf, has produced features like *Face-Off* and *Last of the Big Guns*. A press conference was called to announce the production later this year of a major motion

picture based on the life of Metis rebel Louis Riel.

Louis L'Amour, who has written fifty-six western novels (most of them published in paperback) that have sold over 35-million copies, will write a hard-cover book on Riel, which in turn will be turned into a screenplay by a Canadian ("We're hoping for Bill Fruet" commented Bassett.) L'Amour, whose stories have accounted for thirty-five feature films (*Hondo*, *How the West Was Won*), is an American, but he feels close to the subject, nevertheless.

"Up in North Dakota, where I grew up, Louis Riel was a household word. In fact, my grandfather was very hot about the whole thing. There was quite a movement at the time to make Minnesota, North Dakota and Manitoba a separate state. My grandfather was against it.

"A man called Enos Stutzman was involved in Riel's movement, and will probably be a minor character in the story. Stutzman County, North Dakota, where I was born, was named after him.

"My father was a veterinarian and used to spend a great deal of time traveling in Manitoba. Before him, my grandfather was a soldier turned farmer. I don't know if he met Riel but I do know that he could sing all of the songs connected with the movement.

"We used to talk about Riel around the dinner table and I found Louis Riel to be one of the truly exciting stories of this continent."

Agincourt International has secured motion picture and television rights for the story. Arthur Hillier (expatriate Canadian director of films like *The Hospital*, with George C. Scott) was mentioned as possible director for the Riel feature, and both Louis L'Amour and John Bassett thought of Richard Harris for the lead. This caused quite an

John Bassett



Photo: Tom Urquhart

uproar at the ACTRA panel held during the same week. The obvious question was why aren't Canadian actors being considered for the part. (see filmpeople item later on in Film News.)

Canadian participation seems to be a weak point in the entire announcement. At the press conference Jack Miller of the Toronto Star asked some pointed questions about the involvement of a Los Angeles production company in the Riel project. It turns out that as a co-production between Agincourt International and the American concern, the Riel film will be the first of several major undertakings, one of them another movie, to be shot hopefully in Vancouver. This is in keeping with Bassett's whole philosophy to produce for the international market big budget motion pictures, whose Canadian content in some cases might be limited to the picture being shot on Canadian soil.

"Last of the Big Guns" slated for April release

John Bassett, sporting a new mustache and dapper in an expensive suede jacket, talked briefly with *Cinema Canada* following a recent press conference.

When is Last of the Big Guns to be released?

"It will be finished and completed by April 15th."

What plans do you have for its release? Canada first, and then...

"I haven't made up my mind. I'm going to show it to American distributors and to English distributors, before I make up my mind whether I'll open it here or elsewhere..."

Do you have a Canadian distributor?

"Yes. Yes I do. But I have control over the distribution, so if I don't want it to open, they can't do it without my permission."

Who's the Canadian distributor?

"Lions Film Distribution. They distributed *Rip-Off* and *Face-Off* and *Marjoe*." (At the ACTRA/CFDC panel Bassett told the audience that he solved his distribution problems in Canada by setting up his own distribution company.)

Is Face-Off still playing?

"Yes, it's playing in 21 countries. Other than *Goin' Down the Road*, it's the most widely distributed English-Canadian picture that's ever been made."

How much money has it made so far?

"I don't know how much it's made. I know that its advances from foreign territories is over a hundred thousand dollars, and of course we got a hundred thousand dollars for it for America, from the American distributor when we started, and we grossed in Canada about seven hundred thousand bucks at the

box-office. I can't tell you off the top of my head how much we got back. We don't get back as much as we'd like to get back. And we haven't sold it for television yet anywhere. We may get our money back from it, which for a Canadian picture about hockey with no stars in it is not bad, but we may not. And I would think that we'll probably get half our money back on it."

There were reports that you re-cut it for U.S. distribution?

"Yes, there were reports. What I did was I shot a more adult scene for the U.S. audiences but after I saw it I decided not to use it. So it's not in the picture in the States."

What about the report of the Ontario committee on film which you're in charge of?

"I finished that and I've submitted it Monday morning to the Minister. My committee haven't seen it, you see, because the report was sort of a distillation of all their reports. I had various people in the committee doing different functions. And then I got them all in and made my own summary in place of them all, and I have a meeting here next Monday night with them to go over it."

At this point *Cinema Canada* brought up the matter of its LIP application being turned down. "Why were you? That's not a bad magazine. It's good, it's interesting." It was explained that LIP considers filmmaking "low-priority."

"If some of my recommendations on this commission to the Ontario government are accepted," Bassett concluded, "then a magazine like yours would be very favourably effected. And if we get support for the ideas, then I'm going to help everybody in the business. Some of my ideas are kind of revolutionary, when you consider who they came from."

Report urges content quota in Ontario theatres

The film study group headed by John Bassett and commissioned by former Ontario Minister of Industry and Tourism, John White, has submitted its recommendations to White's successor.

The report deals with seven recommendations. The major one which grabbed the headlines is calling for a quota system compelling every Ontario movie house to show Canadian-made films for at least eight weeks every two years.

Another major recommendation is that half of the current 10 per cent provincial tax on tickets should be rebated to theatres when they are showing Canadian films, and the other half should be rebated to the film's producer if the film was made in Ontario.

The Bassett report, as it has already been tagged, also calls for the abolition

of censorship by the province (it's about time!) and the establishment of a classification system (hmmmm...). It recommends the setting up of an Ontario Film Office to take over the functions of the current provincial Theatres Branch, plus assume the additional duties of classifying films of all widths (8mm to 70mm) and video tape when exhibited to the public, as well as administering the other points of the report, if implemented. This new Office would be responsible for judging which films would qualify as Canadian for the tax rebate program.

The last three points of the report are the development of a major international film festival which would incorporate the current Canadian Film Awards, the establishment of a film school of limited enrolment aimed at top university graduates, and the creation of a script development fund of \$250,000 a year.

Bassett's committee consisted of lawyers Robert Macaulay, Richard Roberts, and Julian Porter, producer Budge Crawley, filmmaker Peter Rowe, publicist Joan Fox, television personality Carole Taylor, and Dr. J. H. Walters, who is described as a film buff from London, Ontario.

The report makes the point that well over 90 per cent of the films shown in Ontario are non-Canadian. "Canada is a ripe target for feature film distributors from other countries to walk in and harvest dollars without any requirements for reforestation." This last reference to the exploitation of our natural resources by foreign concerns is more than apt. "We accept without question that feature film is an integral part of Canada's identity," the report goes on, noting that if Ontario sets the pace by requiring exposure of Canadian-made films, the other provinces would be sure to follow.

If anything, John Bassett's report to the Ontario government does not go far enough. At the rate feature films are being produced in Canada, eight weeks per two years in Ontario theatres will not be enough time to show them all. The CRTC had guts enough to require a much higher percentage of Canadian content as a compulsory measure in the broadcast industry. Most of us still think in terms of only a handful of Canadian films being produced each year. We better wake up to the fact that the number is closer to fifty major productions annually, each of them just aching for exhibition outlets. And once Canadians realize how good most of these films really are, they'll start demanding them.

But just in case that's just wishful thinking, a quick implementation of the study group's recommendations by Ontario's legislators would be seven steps in the right direction.

(For a complete text of the Bassett Report, see page 34.)

Toronto Star editorial endorses Bassett report

The *Toronto Star*, in an editorial on January 27th, wholeheartedly endorsed the report submitted to the Ontario government by the special 'exploration team' into the problems of the film industry in the province, headed by John Bassett.

"Canada," says the paper, *is now the only country, other than the United States, which does not have a quota system to protect its film industry.*"

"Canadians, in fact, are largely unaware that this country now has a growing feature film industry with first-class directors, actors, and technicians. . . ."

Despite these achievements, the Canadian industry is still in a precarious position. The theatre industry in Canada is dominated by two large chains, both foreign controlled. In selecting pictures for exhibition, these organizations give preference to American, British, and other foreign productions. As a result, Canadian films are seldom shown in the larger theatres and potential customers are unaware of their existence," continued the editorial.

"The quota proposed by the commission is a modest one, but it would at least give Canadian movie producers a chance to show their wares to the Canadian public. Once they are given this chance, there is every reason to believe that they can win and hold audiences on their own merits. If Ontario takes the lead, other provinces will follow its example, and the industry

"The Ontario government can perform a real service to Canada by acting promptly on the commission's recommendations," finishes the insightful and much welcome *Toronto Star* editorial.

Ontario spending \$250,000 a year on IMAX productions

North of Superior, the staple attraction during the tourist season at the Ontario Place Cinesphere, will eventually be seen by everybody more than once, and then what? To make sure that the novelty of IMAX doesn't wear off, the Ontario government has budgeted a quarter-of-a-million dollars per year to produce a major film for Cinesphere's truly big screen.

There were some rumours that the figure was in fact higher, but we managed to contact the right departments, and found that \$250,000 a year was tops for Ontario. Rumours persisted that the figure is nonetheless considerably greater, but government officials aren't willing to make it all public yet, since legislators are discussing it behind closed doors. Make of it what you will. But some people are already writing scripts.

Women's Film Festival

This dream looks like it will soon become reality. The festival organizers have already secured grants from L.I.P. and from Toronto City Council, and are well on their way to getting the rest of the funds necessary to implement such an ambitious project. The Women's Film Festival will be in Toronto at St. Lawrence Centre from June 8th to 17th. It will then tour 9 major Canadian cities, and show approximately 130 films along with videotapes and photography exhibits.

Many of their plans are a result of studying the short-comings of other festivals. For example, the women will have free day-care, lounge areas, and seminars and workshops on many relevant issues: The image and status of both women and men in television and films will be discussed, and the question of whether there is a female film aesthetic.

The entire Festival will be videotaped and edited into an educational film series for the public by the Women's Involvement Programme of Toronto.

The Festival's organizers are very interested in receiving information on any film that: was made largely by women, explores a special aspect of female sensibility, goes beyond traditional stereotypes, or simply turns people on by celebrating the human-ness of either sex. To find out the exact dates that the tour will get to other cities, and any other information, contact Deanne Taylor or Jill Frayne c/o Women & Film 9A Charles Street West, Toronto M4Y 1R4. (Cinema Canada will be covering the Festival and any future developments concerning it.)



New York Film Festival Awards

CTV Television Network President Murray Cherkover and Daniel Bertolino, director of "People of the Fly River" accept awards at the 15th New York Film and Television Festival. "Primitive

Man - People Of The Fly River" won a silver medal in the Educational Films category, while "The Human Journey - Where We Live" won a bronze medal in its class.

CFDC withdraws investment from *La Guerre, Yes Sir!*

Eric Till is having another run of bad luck. After *A Fan's Notes* was rushed into Montreal as a fill-in prior to a wave of Christmas premières, the CFDC decided to withdraw its \$200,000 investment from Till's next project, *La Guerre, Yes Sir!*, based on Roch Carrier's novel dealing with English-French relations. Filming was supposed to have commenced in January, simultaneously in both languages.

Producer Lester Persky was quick to charge that the production had been blocked because of political consideration. He claimed that the CFDC suddenly felt that the film should be produced in French only, since there would only be a limited market for the English version. (An English-language stage production of the story was well-attended at Stratford.) The CFDC claimed that Persky hadn't produced necessary private financing by a set deadline.

However, months ago it was announced that everything was finally set, the CFDC and a British group of investors were picking up the tab (\$750,000) and that Nicol Williamson would be brought over from England for the lead role. Jean Duceppe and members of *Le Theatre du Nouveau Monde* were to have rounded out the cast. So somebody must be pulling somebody's leg.

The CFDC has precious little money remaining in its current fiscal year, or so they claim. (Balance at the end of the last fiscal year was \$12,682,565, so the Corporation's pleas of poverty have to be taken with a grain of salt. What they actually mean is that they've spent all the money they decided in advance to spend.) But Britain's Hemdale Group was ready to invest \$400,000 in *La Guerre, Yes Sir!* So apparently most of the money was together, counting the CFDC's two hundred thousand. Was it really the language, was it the lack of the hundred and fifty thousand, or was it a political move?

Persky implied that the film might be made outside of Canada. "We're all bitterly disappointed," he said, "and we're making plans to keep this alive."

We hope somewhere, sometime, somebody can explain how yet another major Canadian motion picture project was allowed to abort.

In the meantime, Eric Till has been invited by CBC-TV to direct the dramatic portions of "The National Dream" series, due to begin production in March.

Ferment at the National Film Board

"While I understood the integrity of the film-maker, I felt that the film, in the rather extreme direness and pessimism with which it viewed our society, concluded that the only way this society could be fixed up would be by its complete destruction."

Thus spoke Sydney Newman, Canadian Government Film Commissioner and Chairman of the National Film Board, to a Montreal Star reporter in the wake of his controversial decision to halt work on Gilles Groulx' latest film for the NFB, *Vingt-Quatre Heures ou Plus* (Twenty-Four Hours or More).

The Québec press was quick to react with all its fury, and the Montreal film community held a protest meeting shortly before Christmas. Some of those in attendance were Michel Brault, Arthur Lamôthe, Jean-Claude Labrecque, Jacques Leduc, Louis Portugais, Mireille Dansereau, Gilles Groulx and Roger Frappier.

Frappier, a socially committed 27-year-old free-lance filmmaker (*Un Grand Film Ordinaire*, *Allo Tout L'Monde*) and one of the organizers of the meeting, said that the Groulx affair was just the tip of the iceberg, and that all Québec filmmakers, whether working free-lance, for the NFB, or for private industry, are trapped in a system which forces them to obey the canons of federal and capitalist orthodoxy.

Gilles Groulx' most recent film (of his earlier works, *Le Chat Dans Le Sac* is best known) was shot in 1971, and chronicles events in Quebec during the months of November and December. But those were especially explosive months, and obviously *Vingt-Quatre Heures ou Plus* reflects this.

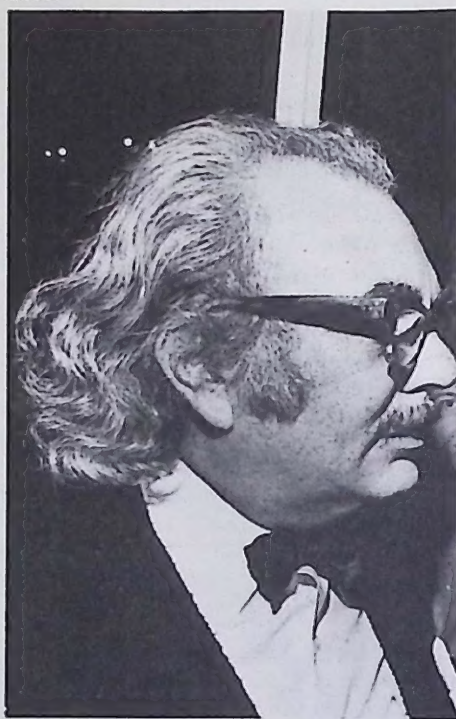
Sydney Newman bowed to the pressure somewhat and has allowed completion of the film since then, but he also stated publicly that in order to get distribution, the film's sombre tone and political stance will have to be modified. Otherwise, it will join Denys Arcand's *On Est Au Coton* and Jacques Leduc's *Cap d'Espoir*, as yet another NFB film, finished and officially forgotten.

"Of course I regret the loss of the money that it cost," explained Newman. "I can only say that if each year we make about 140 films... I doubt if it represents more than one or two per cent of our total production money. So it's not a significant amount...."

On official orders, even the press hasn't been allowed to see the film, and that's a bit too much, considering the fact that it was made on public money. Gerald Godin, the editor of Québec Presse, snuck into an NFB projection booth, and managed to see most of it. He reported that one of the points made

by Groulx is that "it is necessary to overthrow capitalism and establish the new society." The film shows scenes of violent demonstrations during the strike at the Montreal newspaper *La Presse*, and the huge labour rally at the Montreal Forum, where Louis Laberge, president of the Québec Federation of Labor, urged Québec workers to break the system.

A woman whose husband is accused of killing three supervisors at the Dupont Chemical Company plant in Montreal is interviewed at length. Québec Premier Robert Bourassa is shown in his swimming pool and afterwards talking about how he makes decisions while in the water. Groulx' position is that "to condemn capitalism is not to condemn democracy. In fact, it is a defence of democracy to show that capitalism has become so greedy and rapacious that it is no longer acceptable."



Newman still claims that he is acting in the best interest of the majority of Canadians in keeping them from seeing this film. "I simply have to contain the more exuberant notions about social organization. I want to rock the boat... but I've got to watch that we don't capsize in the process. One of the problems here is trying to defend the Film Board from extreme public censure which might force politicians to say, 'Well, who needs this place; sure it's a beautiful place, it makes lovely films, but if they rock the boat too bloody much, let's get rid of it.' If 15 per cent of my staff are well politicized, creative people, I have to remember the other 85 per cent in whose work there's no overt political view. And I don't want to jeopardize them. It's a question of trying to strike a balance."

The NFB boss thinks that the French-section of the Film Board hasn't made enough of an attempt to make films that communicate effectively with people in English-Canada. One of his basic tenets is that the entire film board is guilty of neglecting to make films that speak "to the ordinary men, who have no particular axe to grind." In the interests of better communications between people on that level, Sydney Newman proposed a major program of 60 films, half to help people speak French, the other half to help people speak English. The NFB's bilingualism series will be ready for adult education classes throughout the country in 1974.

"Second," explains Newman, "I wanted to bring English Canada up to date with the cultural and social changes in Québec. All that Canadians generally know about Québec is that the Québec Premier is asking for more money and the French-Canadians are being difficult again. There is no reason for an Albertan to identify with a Quebecker because he has never been given the touchstones of communication. With this in mind we approached the CBC with the *Adieu Alouette* idea and said: 'How would you like 13 half-hours on Quebec?' The rest is history."

So is the Gilles Groulx affair. And the events his film chronicled. And so are reports that things aren't as smooth behind closed doors at the NFB as Sydney Newman would have us believe. The National Film Board is being decentralized under a new regionalization program, reportedly opposed by Newman. New NFB production quarters will be established in Vancouver, Halifax and Winnipeg, stripping the Montreal headquarters of some of its glory and power. There is talk of broadening the Film Commissioner post now held by the NFB chief. Distributing some of that power among the ten member committee appointed by the Secretary of State, composed of five government chiefs and five industry representatives.

"The new policy, in general, is a very long way from being implemented," explains Newman, "because it involves legislation and these things are not done overnight. At the moment there is an advisory committee... and we are meeting and discussing broad Canadian policy, but what will happen as a result of these deliberations, I cannot predict."

Things are in ferment at the National Film Board and Gilles Groulx' cries of "political censorship" are only a bit more yeast. *Adieu Alouette* is being shown weekly on the CBC to unanimous critical acclaim. But one programme managed to deal with the huge question of the Church in Québec in half-an-hour, while most controversial

Québécois films are usually two, three hours long. Self-analysis is a long, and painful process, but even some Québécois think that those films are awfully boring.

Michel Brault, on the other hand, doesn't think it's too much to expect an English-Canadian to look at the original French-version of *L'Acadie, L'Acadie* for two hours (with subtitles), instead of the English-version, which Sydney Newman decided to 'improve' by chopping forty-five minutes out of it.

And although the National Film Board of Canada is in the middle of producing several series of films to help the two sides of this bilingual country understand each other better, the head of the NFB, Sydney Newman, doesn't speak French, and has given up trying to learn. When asked by Les Wedman, film columnist for the *Vancouver Sun*, what he would do were the government to insist on bilingualism for civil servants, the Canadian Film Commissioner quipped "Let them fire me. Let them find another pro like me."

NFB's Adieu Alouette series great critical success

The National Film Board's 13 part series on Québec, presently being shown on the CBC television network, has met with unanimous acclaim from the critics. Its title is derived from the theme of saying 'good-bye' to stereotypical misconceptions about Quebec and its people, as typified by the song 'Alouette.' The films are designed to enable English-Canadians to get to know their québécois neighbours better by focusing on the present state of arts and culture in 'la belle province.' Ian McLaren is executive producer of the series. The films are:

Yvon Deschamps: a loving look at 'the most famous entertainer in Canada' who never performs outside Québec, but there enjoys immense popularity — directed by Ian McLaren.

Québec Film Industry: an exploration of the different aspects of this young industry in terms of culture and new phenomena — directed by Michael Rubbo.

Le Devoir: an hour-long film showing the role played by Québec in the Confederation through its main means of information, the newspaper *Le Devoir* — directed by Roger Blais.

Gilles Vigneault: another hour-long segment of the series (possibly shown in two parts) on the well-known Québec poet and artist, Gilles Vigneault — directed by John Howe.

Roch Carrier's Roots: Québec novelist and playwright (*La Guerre, Yes Sir!*) tells the poignant and absorbing story of his hometown village of Ste-Justine. Also called "The Ungrateful Land", this half-hour, colour record of

rural Québec life was directed by Cynthia Scott.

The Catholic Province: takes a look at the influence the Church had on Québec in the past, and how it's losing its hold on the people today — directed by Bill Weintraub.

The Revolutionaries: portrays the changes in attitudes among the revolutionaries of Québec — directed by Pierre Lasry.

Québec Theatre: a film on Michel Tremblay and André Brassard and their theatrical universe — directed by Jean-Pierre Lefebvre.

Québec Youth Involved in Social Action: describes the participation of young québécois in different projects of social action — directed by Jack Zolov.

La Gastronomie Québécoise: shows why Quebec is known for the best restaurants in North America — directed by Doug Jackson.

The French-Canadian Woman: a contemporary picture of the importance of women in Québec — directed by Les Nirenberg.

The Radicalization of Labour in Québec: depicts the feelings and attitudes of two participants of the labour movement — directed by Fernand Dansereau.

The films were shot in 16mm, colour, and constitute the first third of a larger planned series, which will focus on similar characteristic cultural features, coast-to-coast.

Two features to be shot in B.C.

Kelly Duncan reports from Vancouver that there might still be some hope on the horizon: two feature length films are to be made by Vancouver production houses.

Ray Bentley, President of Tracker Productions, is writing a script with the help of Harold Nuber, on a forthcoming musical comedy called *Summer of Peace and Love*. Another Tracker project in the planning stages is *Valley of the Vanishing Men*, to be shot in the Nahani Valley of the Northwest Territories.

Tracker produced *Legend of Nahani*, a full length colour feature shot in the same location five years ago, and still in U.S. distribution. The film is about the fabled territory of Nahani, "The Headless Valley", and as the legend goes, a shangri-la of tropical climate and vegetation in the Far North. The myth was shattered by subsequent explorers, but Tracker Productions is still getting mileage out of it; now twice around.

The other feature to be shot in B.C. is *Arrow Beach*. Gary Conway, President, and Steven North, Vice President, of Geo Star Productions, hope to have the script, written by Wallace Bennett, in production very soon.

But the biggest flurry of excitement on the West Coast concerns the National

Film Board production facility being set up in Vancouver. Even Sydney Newman was exuberant about it on a recent trip there.

"The present government has opened its purse to us," he is quoted as saying, "which has enabled expansion of the Vancouver production office from one man and a secretary to 17 people, with eight films already made here in the past year and eight more to be made this year."

"And they're not being made by people from Montreal parachuted into Vancouver, but by local blokes," said Newman.

One of the 60 NFB language-films, called *The Egg Story*, was scheduled to start shooting late January, with Eugene Boyko as executive producer. He returned to Vancouver from Montreal to supervise production there. The films will be shown in schools, universities, and on television to teach Canada's two official languages. Bernard Devlin, a Québec filmmaker, is moving to B.C. permanently to work for the regional NFB office.

While in Vancouver, NFB boss Sydney Newman announced plans for two more groups of films to follow the *Adieu Alouette* series, 13 films on different sections of Canada, and another 13 within three years.

"That will mean 39 films as a virtually complete look at exciting personalities of Canada, industrial know-how, tensions of labour; a complete, up-to-date program," explained the head of the Film Board. The films will include an in-depth study of British Columbia.

British Columbia: "SOCIALIST WIN MAY HYPO FILM BIZ OF VANCOUVER"

That's a headline obviously lifted straight from *Variety*, made up by an old-time, Hollywood-movie, cigar-chomping journalist, pounding on his antique typewriter. The article under it goes on to prophesy a resurgence of independent filmmaking in British Columbia, as a direct result of the NDP victory there.

It seems B.C. has drawn some twenty million dollars worth of motion picture production in the last ten years. Needless to say, most of the movies made were American, with some Canadian participation on the technical end. But even this activity has ceased in the past year, and the new government is trying to do something about the slump.

Provincial minister Ernest Hall has already contacted the British Columbia Department of Industrial Development, Trade, and Commerce, to investigate the possibility of making film production in the province a secondary industry, eligible for government support. He feels that motion pictures could become an important secondary industry in B.C.

Under an NDP government, this might mean that the province would become a small investor, with the workers also sharing!

How this arrangement would apply to a high-risk industry like films is not clear. But *Variety* points out an interesting statistic: if government subsidies are granted freely to the mining industry, into which investors sink millions each year to find that only 1 out of 15 mining stocks ever pay off, then what's to prevent the province and the same investors from putting money into films? Surely, the speculative ratio of motion picture investment isn't any worse than that.

The True Nature of Bernadette finally opens in Toronto

Gilles Carle spent a day in Toronto recently. His visit coincided with the opening of *La Vraie Nature de Bernadette* (The True Nature of Bernadette), in French with English subtitles, at one of Toronto's smaller movie houses, Cinemalumière.

Carle seemed tired at a reception held in his honour at Joan Fox' place. Ms. Fox, who's doing publicity for *Bernadette*, had specific instructions not to 'lionize' the Québec director. Toronto's best-known filmpeople still queued up informally to pay their respects to Carle.

Meanwhile in France, the influential magazine *L'Avant Scène-Cinema* paid a well-deserved tribute to *Bernadette*, and a high-brow jury there chose Carle's film as one of the year's ten best. All this in the wake of a lengthy run at five different theatres in the French capital! And Gilles Carle's enchanting motion picture has been sold to nearly thirty different countries, and more sales are being negotiated.

Back in Toronto, where *The True Nature of Bernadette* was the most honoured picture at the Canadian Film Awards not so long ago, it will be lucky to get a five week run at a 300-seat theatre. Barry Allen, who manages Cinemalumière through Premier Operating Corporation Ltd., said that attendance at the two showings per day was "very encouraging, better than we expected." For the first Toronto showing of the film, starring Canada's best actress for 1972, Micheline Lanctôt, there was a fifty-percent average house during the first week. He said that there are no plans to exhibit *Bernadette* at other theatres in the Premier Operating chain (with better locations), other than afternoon showings twice a week for organized school-children outside Toronto. "It is extremely hard to sell a Canadian film," Allen concluded. (He thought *Mon Oncle Antoine* was "schmaltzy,"

and played several weeks longer at one of his theatres only because it appealed to the 'maternal feelings of older ladies.'")

But at least Premier Operating is playing some Canadian films. There appears an ad for *Bernadette* in the *Toronto Star*, and a recorded message from the theatre attempts to convince callers of the obvious merits of Carle's work. Of course there is none of the hoopla that accompanies the opening of a movie from the U.S. or England, no posters can be seen sending the multitudes off the beaten path to Cinemalumière, no TV or radio spots to generate bigger attendance. But at least it *has* opened and *is* being shown.

Aside from the lack of even adequate promotion, there are other reasons why films like *Bernadette* can't seem to find their audience in English-Canada. Foreign control of exhibition outlets and distribution is an obvious one. But a less apparent factor was brought to light by Rowdyman director Peter Carter at the ACTRA/CFDC panel held at the King Edward hotel in Toronto recently. After listening to speaker after speaker talk about the problems faced by Canadian films, Carter went to the microphone and asked those in the audience who have seen *La Vraie Nature de Bernadette* to raise their hands. Out of the 400 or so representatives of the Canadian film industry, less than 25 people answered in the affirmative. At that point it had played for only a week, but still, if those working within the motion picture business in this country do not bother to rush and see a Canadian film as soon as it opens, the general public can't be expected to queue up either. At present *The True Nature of Bernadette* is the only Canadian film playing in Toronto, and I'm afraid by the time you read this, the "is" ought to have been changed to "was." Just in case not, Cinemalumière is at College and Spadina.

Kaczender's U-Turn ready for Spring release

George Kaczender Productions Ltd. of Montreal announced the imminent release of their major dramatic motion picture, entitled *U-Turn*. Produced and directed by George Kaczender (*Don't Let the Angels Fall*), the film is based on an original screenplay by Douglas Bowie.

Shot in Panavision, 35mm colour, with a crew of twenty-five, the picture had a budget of half-a-million dollars. Investors include the Canadian Film Development Corporation, Bellevue-Pathe and Briston/Creative Films of Montreal, as well as private investors.

The film was completed on a 7 1/2 week schedule during August and September of last year, at some 30 loca-

tions in Ontario and Quebec. There are 45 speaking parts in *U-Turn* and in addition, dozens of extras were used, many of them local residents from the small towns where the shooting took place.

The story of *U-Turn* is described in the press release as being "for anyone who has ever been fascinated by an unknown face across a crowded room, by a strange girl on a bus, by a beautiful figure passing unexpectedly on a crowded city street." In *U-Turn* the protagonist acts on an impulse to embark on a search for a strange, beautiful girl he saw only once, for a couple of minutes.



U-Turn — left to right Douglas Bowie, writer, Paul Guest, assistant cameraman, Mike Lente, director of photography, and George Kaczender, director.

"*U-Turn* is the story of his search and the encounters and consequences it occasions. It is a romantic, exciting, sometimes funny, sometimes sad film about the pursuit of an elusive ideal. It is about the chasm between dreams and reality and, just once in one's life, trying to bridge it."

Mr. Kaczender was born in Hungary, came to Canada in 1956, and spent twelve years at the National Film Board, where he directed many distinguished short films. His first feature, *Don't Let the Angels Fall*, was the first Canadian film ever selected for showing in competition at the Cannes film festival. (1969).

U-Turn's Director of Photography was Miklos M. Lente, CSC, and the picture stars David Selby (Barbara Streisand's co-star in *Up the Sandbox*), Maud Adams, Swedish-born top New York fashion model, and Gay Rowan, the young, Toronto actress. Also featured prominently in the film are Canadian actors William Osler, Diane Dewey, Mike Kirby, Robin Ward, and George Robertson. More on *U-Turn* in the next issue of *Cinema Canada*.

Hour-long TV special on the shooting of *Lies My Father Told Me*

An in-depth portrait of the creation of a major Canadian film is being prepared for national and international release on television by Sky Company of Toronto. Producers Jonathon Reid and Peter Walsh have been working closely with Jan Kadar, director of *Lies My Father Told Me*, to create an hour-long documentary that communicates the process by which a screenplay (by Montrealer, Ted Allan) is transformed into a feature by a major international director.

The documentary crew of eight has been shooting for a period of six weeks, during which they explored every aspect of the production. Seldom revealed topics, such as the conflict between the need to remain within the budget, and the artistic demands as perceived by the director, are touched upon. Intimate glimpses into the tensions which develop between the director, writer, actors, crew and producers are viewed with frank honesty.

Lies My Father Told Me deals with Allan's childhood in Montreal circa 1925. The cast is headed by Israeli actor Yossi Yadin, with Canadians Len Birman and Marilyn Lightstone as principal performers. The film introduces 6 year-old Jeff Lynas of Toronto in a lead role.

The film's budget is approximately seven hundred and fifty thousand dollars (\$750,000), which places it among the more costly Canadian productions to date. Costs are reflected in production values such as the recreation of the 1920's through art direction which is evoking and precise in every detail. Also, shooting took an unusually long time, over 14 weeks.

The film was financed by the CFDC, Famous Players Ltd., The Canadian Imperial Bank of Commerce (the second bank to invest in Canadian feature films! This will hopefully become a trend!), Bellevue-Pathé Laboratories, Cinevision, and a group of private investors in Toronto, Montreal, Ottawa, and Calgary. The production company is Pentacle VIII Productions Ltd. of Toronto.

The documentary about the shooting of the film is due to be completed soon for release to television. It is not designed to provide only entertainment, nor is it merely a promotional vehicle to lure people to the box-office. Hopefully, it will give insight into the making of a major feature film, as well as be a learning experience for those concerned with becoming more fully acquainted with every aspect of that long, agonizing, but in the long-run, very rewarding process.

New NFB feature premieres in Montreal

Taureau, a new French-language feature, produced by the National Film Board and starring many top Quebec actors, opened February 1 at Montreal's St. Denis theatre.

According to producer Marc Beaudet, Taureau is now being versioned in English and will be ready for release within a month and a half.

Written and directed by Clément Perron, who wrote the award-winning screenplay for the NFB's highly acclaimed *Mon Oncle Antoine*, Taureau is a powerful and moving love story starring Monique Lepage, André Melançon and Michèle Magny.

Set in a small village in Québec, the story involves a virile and mysterious young man named Taureau (André Melançon) whose family represents, for the villagers, all that is evil in their midst.

The desire of the village women and the envy of the men for this young man reaches a boiling point when his secret love for the young and beautiful school teacher (Michèle Magny) is revealed.

Taureau was filmed by George Dufaux, and its music was composed by Jean Cousineau. More about the film the next issue of Cinema Canada.



André Melançon and Clément Perron.

Films about and/or by cats

Intercat '73 needs cat films for their spring festival in New York. This is the Second International Cat Film Festival, and it really does want only films about and/or by cats. In 1969, Pola Chapelle, the organizer, showed four hour's worth of cat films, ranging in style from Cinéma-Verité to educational films. Joyce Wieland's *Catfood* was one of the high points of that year's showings. The Festival will be shown in London on February 14th, then in Paris and Berlin. After these showings, it will get to New York by late April, and will most probably be held in the Elgin Theatre. If you have a legitimately 'cat' film, whether you are amateur, professional, you will be assured of receiving a prize. All guage films are accepted, and proceeds go to people who feed and house

stray pussycats. (By the way, if you know of such good souls, send this information.) But hurry, because the deadline is almost here, and write to CHAPELLE-INTERCAT 29 West 89th Street, New York City 10024.

Senior citizens producing film on federal grant

The New Horizons programme of the federal government has been instituted to help Canadians aged 55 and over to do the same kind of things younger people are doing with LIP and OFY grants. Ten million dollars has been set aside in the current fiscal year to finance project proposals, from individuals or senior citizens' groups, that range from raising bees to forming oldsters jazz bands.

A \$13,000 grant went to 65-year-old Herbert Phillips of Brechlin, Ontario. He's using it to produce a film on the history of steam boats on the Muskoka Lakes from 1866 to 1958. About 75 senior citizens will be involved.

A theatre group in Toronto for retired actors and writers — the Jubilee Theatre Arts group — has received \$7,420 to produce plays featuring senior Canadians. And 67-year-old Alf Sumpter, of Agincourt, Ontario, will receive a total of \$11,600 to teach photography to other senior citizens.

Travel Industry Association of Canada honors the best travel films

The TIAC Travel Film Contest has been sponsored annually by the Travel Industry Association of Canada since 1962. If you are proud of the work you have done in terms of having made a travel film, then your work belongs in this year's competition. The Maple Leaf Award is presented for the best film, and the Canuck Award for the runner-up.

Motion pictures on travel or recreation in Canada are eligible for the contest. Entries may include travel promotion films, travelogues, and films on leisure time activities. The contest is open to any sponsor or producer of such films, including films for television.

There are no categories. You may enter a 16mm or a 35mm print. Films must have been produced or released for general showing during the period between March 6, 1972 and March 9, 1973. Deadline for entry forms is March 9th, 1973. Films must arrive at the office of the Travel Industry Association of Canada, prepaid before March 14, 1973. The address is: T.I.A.C., 1016-130 Albert Street, Ottawa, Ontario, K1P 5G4.

Film industry in flux — panel discussions flourish

In the wake of the Toronto Filmmakers' Co-Op panel on the unions within the film industry (see *Cinema Canada*, issue #5), other segments of the film community are organizing large meetings to continue the dialogue: how can we build a better motion picture producing alliance in Canada?

That might be a roundabout way of saying it, but 'alliance' might be closer to the truth than industry, with its implications of factories and heavy machinery. Hollywood might have been an industry once, when pictures were coming off the assembly line, one every two weeks, and Mickey Rooney and Judy Garland were being pumped full of uppers and downers by Louis B. Mayer, so they could keep up with the gruelling schedule. But to use the terminology to describe the Canadian scene is a bit inaccurate. However, we still use it, and shall continue to do so, for want of a more precise, definitive word. 'Alliance' is as good as any other.

But forgive the digression. First there was the St. Lawrence Centre meeting, which focussed on the emerging feature business and the problems of distribution. (See elsewhere in this issue.) Then the Association of Canadian Television and Radio Artists (ACTRA) co-sponsored a panel with the Canadian Film Development Corporation in late January.

This one was called to discuss "How Canadian Should a Canadian Feature Film Be?" in terms of Canadian performers. ACTRA wanted to test its belief that a 100 per cent quota for acting talent in CFDC sponsored films wouldn't be a bad idea, while the CFDC was about to invest in ten new features with 20 foreign performers in leading roles. On the panel were Paul Siren of ACTRA and Michael Spencer of the CFDC, co-chairmen, a producer (John Bassett), a director (Peter Carter), an actress (Patricia Collins), a casting director (Patti Payne), a producer 'not involved in feature films and therefore with an objective view,' (Fletcher Markle of CBC drama), and for the Quebec viewpoint and experience, a talent agent and distributor (Pierre David, head of Les Films Mutuelles).

As it happened, the discussion veered into the general topic of the two previous panels: how can we do it right, how can we avoid costly mistakes, how can we make every segment of our loose alliance happy and at the same time serve our own self-interest? Almost no one in the audience supported the 100 per cent Canadian performer idea (could *Wedding in White* really have succeeded without Donald Pleasence and Carol Kane?) but at the same time very few



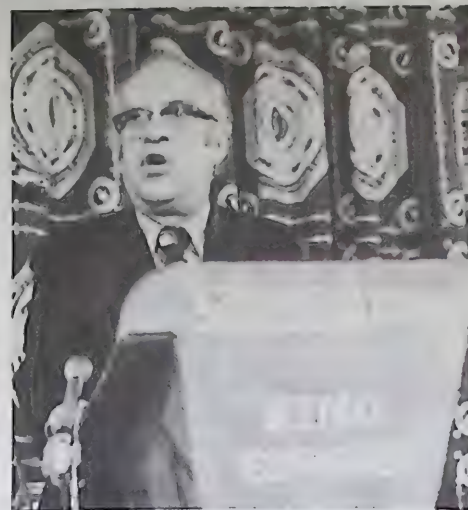
Michael Spencer

people in the audience of 400 had gone to see the only Canadian film playing in Toronto at the time, *The True Nature of Bernadette*.

Patricia Collins asked Michael Spencer why the CFDC allowed the total take-over of *A Fan's Notes* by Warner Brothers, and she never got an answer. Pierre David explained how his company is spending eight, ten, twelve thousand dollars to 'launch' French and English-Canadian films in Montreal and Vancouver, even if they lose their shirts doing it. (At a previous panel, George Destounis of Famous Players said that the only time his company interferes with promotion for a Canadian film is when the distributor decides to do something foolish like spend six or eight thousand dollars.) John Bassett assured everyone present that his brief to the Ontario government would solve all our problems, at least in Ontario. Then he went on to talk about how you *have* to have international stars in order to raise money for a feature.

But the highlight of the evening was when it became apparent that the CFDC had its own Catch-22. Sandra Gathercole of the Toronto Filmmakers' Co-Op asked Michael Spencer whether the CFDC has a consistent definition of what a Canadian film is. Spencer replied: "A short answer to your question is unfortunately no. A Canadian film has not yet been defined. The only thing we can say is that any film in which the Canadian Film Development Corporation has invested is significantly Canadian in content, on the ground that the Corporation has in fact invested in it." (followed by stunned "Oh's, laughter, and a smattering of applause.)

Spencer became defensive and explained that the CFDC does in fact have guidelines that either the writer or the director of the film has to be Canadian, but then one has to define what a Canadian is, whether a citizen or a landed-immigrant with several years standing, whether the person resided at



Paul Siren

all in Canada in the past ten years, etc. So he really couldn't answer Ms. Gathercole's question. And in practice the guidelines must be very lax, since *Lies My Father Told Me* got CFDC money, on the basis that at least the writer was Canadian. Ted Allan only recently moved back from England, after fourteen years abroad. It's all to the good that Jan Kadar made a film in Montreal, and there were many Canadians in the cast and crew. But it's hard to gauge how Canadian or universal in theme that film will be. And who's foolish enough to suggest that such intangibles as theme should be legislated?

Complex issues are never resolved at mass meetings, and the ACTRA/CFDC panel was no exception. Most participants went away believing whatever they adhered to all along, but at least some light was shed on who's rooting for what and what's in it for everybody. And one could always hope to air one's views at the next panel. The Toronto Star Forum on "Censorship in Film" which will be held on February 13th at the St. Lawrence Centre Town Hall. And don't let the title fool you. The film community is just trying to find out how we can all work better together.

Canadian filming in Israel

Not only is former CBC-producer Norman Jewison shooting the \$3.5 million rock-musical, *Jesus Christ, Superstar*, in Israel's Negev desert, but farther north he has put Canadian Ted Kotcheff to work directing *Billy Two Hats*, a western, being shot near Tel Aviv. A western being shot in Israel? "Why not?" Jewison is reported as saying. "I don't see why all westerns have to be shot in Italy or Spain, when Israel has just as hot weather, just as beautiful terrain, and almost the same kind of geographical locations. Maybe we'll replace the 'spaghetti western' with the 'sabra western.' Why not?"

Canada's contribution to Jesus Christ, Superstar, besides director Jewison, includes Rob Iscove, twenty-five year-old choreographer from the National ballet, along with four Canadian dancers. Jewison is a tireless director, shooting days begin at six a.m. and end around midnight. His ribcage bandaged after a bad fall, he reportedly ignores the blistering desert heat and guides the production of the huge effort without outward signs of fatigue.

Mon Oncle Antoine gets another award

The New York based National Society of Film Critics presented Claude Jutra's now-classic film *Mon Oncle Antoine* (My Uncle Antoine) with an award, reserved for a film of 'outstanding achievement,' and also judged not to have received sufficient recognition at U.S. box-offices.

The prize was accompanied by a \$2,000 cheque to Director Jutra, who's in France at the moment arranging for the opening of his latest feature, *Kamouraska*, starring Geneviève Bujold. *Antoine* cost \$450,000 to make, and has grossed \$750,000 to date, as much as it cost to shoot *Kamouraska*.

Anglophoto Ltd. appointment announced

Gerry Blitstein, Director, Professional Products Services Group, Anglophoto Ltd., wishes to announce the appointment of John O'Hara to the position of technical consultant to the Professional Products Services Group. Mr. O'Hara, who will be based in Toronto, will also serve as instructor for the Nikon School.



Before embarking on his professional career, Mr. O'Hara studied photography at the Brooks Institute of Photography, Santa Barbara, California, from which he graduated with a Bachelor of Professional Arts Degree. He also attended the United States Army Photo School from 1966 to 1969, and served as an army photographer and photo lab instructor during his military tour. Samples of Mr. O'Hara's work have been exhibited in galleries in Stuttgart and Heidelberg, Germany.



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NFB film director Julian Biggs dies

Well-known film-maker and former director of English Production at the National Film Board of Canada, Julian Biggs, died at his home in Montreal on December 4, following a brief illness. He was 52 years old.

Mr. Biggs was born in Port Perry, Ontario. He joined the Canadian Army in 1939 and while overseas transferred to the navy where he served on mine-sweepers until the war ended.

After graduating from the University of Toronto in 1950, he joined the National Film Board as production assistant. During his long and brilliant career at the National Film Board he was involved in producing or directing more than 200 films, many of which won international awards. Included among them are "Herring Hunt", "The Shepherd", and the "History Makers" and "Perspective" series for television.

He became director of English Production at the NFB in 1966 and returned to active film directing in 1968. In 1970 his profile of Joey Smallwood, "A Little Fellow From Gambo", brought him honors as best director of the year at the Canadian Film Awards.

Filmpeople, filmpeople, filmpeople

Neil Young, who's the son of Toronto sports columnist Scott Young, as well as being a rock superstar, has made an autobiographical film called "Journey Through the Past." An album of the same name was just released. His surprise appearance at the Mariposa folk festival last summer brought fans running from all over the island. Every performance on his recent Canadian concert tour was sold-out well in advance.

Margaret Atwood, best-selling Canadian author, has been signed by the Ontario Educational Communications Authority (Toronto's educational television station) as a consultant to its "True North" series. She accepted, because the programme fits her theory that mere survival is at the core of Canada's identity. We're very grateful to her for mentioning "Cinema Canada" as a film-source-tool in her fast-selling guide to Canadian literature, *Survival*.

Denis Harvey, tough-talking executive editor of the Montreal Gazette, was appointed chief news editor for all CBC-English language TV news operations. He is replacing Bill Cunningham, who left the CBC after a twenty-year stint to head CTV's W-5 programme. A huge expansion of news service is planned by Knowlton Nash, the CBC's director of TV information programmes, and Harvey was chosen to attempt the operation. Good Luck!

Geneviève Bujold will perform the speaking-role in "Kiddish No. 3," the Leonard Bernstein prayer-for-the-dead, dedicated to the late John F. Kennedy, at Toronto's Massey Hall in April. Her new film "Kamouraska," directed by Claude Jutra, will open in Montreal in the Spring. (See next issue of Cinema Canada.)

O. J. Silverthorn, Ontario Censor Board chief, and a man reportedly more inaccessible than Howard Hughes, has refused to allow any showings in this province of the Jack Christie and Michael Hirsh epic, *Voulez-Vous Couchez Avec God?* The Roxy Cinema in Toronto was ready to show the film. The Censors usually indicate the parts of the film they object to, but in this case it was a blanket rejection.

Bob Huber, last reported in these pages as having left Cinemalumière in a row over programming, is doing well at the Revue Cinema in Toronto. In addition to excellent international classics, the Revue has started showing Canadian films, such as "The Only Thing You Know" (Clarke Mackey), and "Neon Palace" (Peter Rowe). We hope this will become a trend on the repertoire circuit. With very few exceptions, they've been ignoring Canadian films long enough. (The Revue Cinema is at 400 Roncesvalles Avenue in Toronto.)

Norman Jewison's "Fiddler on the Roof" finished its opening run of 57 weeks at the University Theatre in Toronto. It grossed \$1,176,000 in the director's home town. Jewison at one time reportedly drove a cab here to stay alive.

Bruno Gerussi has returned to Toronto from Vancouver, where production of his series "The Beachcombers," has been terminated. He'll appear once more as Louis Riel in a CBC "Man Alive" episode.

John Bassett Jr., defending his decision to have a big-name foreign star play Louis Riel in his upcoming feature film, was extremely candid and to the point. "Bruno Gerussi could play Louis Riel also quite well, almost as well as Richard Harris. The simple fact of the matter is, I'd love to get a million and a half dollars to make that picture with Gerussi, but when I go to Los Angeles and I go to London to raise the money, I can't get a dime out of it. Those are the simple, practical facts of a producer's life that he has to live with." At the same time Bassett submitted quite a 'radical' brief to the Ontario government. (See Film News.)

Ben Nobleman, a Borough of York (Toronto) alderman, was the man at a recent ACTRA/CFDC panel, who attacked Bassett for by-passing big-name Canadian actors for foreigners to play Louis Riel, a Canadian hero. "Why not have John Vernon... why not have William Hutt... or Paul Harding? Why not have a little courage and faith in our Canadian actors and actresses and make them stars? Why not try to raise the money from Canadian businessmen? (applause) It seems to me that the gravy in all the movies being made here is going to Americans and the crumbs are going to Canadians. And it's up to Canadian producers like Mr. Bassett to twist the arms of businessmen who are living here and making profit here to produce Canadian movies, featuring Canadian stars."

Paul Bradley, one of the stars of "Goin' Down the Road", and "Wedding in White", is collaborating with Ted Allan on a movie script. Bradley is a great story-teller, and has also worked on the plot of a film treatment with his "Tobias Rouke" co-star, Henry Beckman.

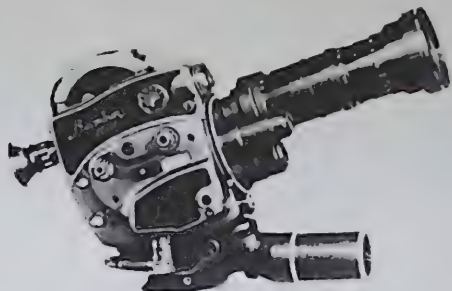
Paul Almond, meanwhile, is off on a European holiday, resting up after the trials and tribulations of launching "Journey". Chances are he'll investigate European distribution possibilities for his film.

Larry Dane, producer of "The Rowdyman", is negotiating a New York opening for that movie. He's also hired Canadian writer Paul Wayne, now living in Hollywood, to do the screenplay of his next picture, for which Dane devised a plot outline. It's about a priest, a minister, and a rabbi, who conspire to commit a robbery. The Rowdyman has grossed \$400,000 to date.

Sandra Gathercole of the Toronto Filmmakers' Co-Op is still busy lobbying for a Canadian content quota (see the Co-Op brief elsewhere in this issue). She's also part of a newly formed women's film producing company, being incorporated as Fromunder Films (It's about time we got out from under...). The group plans to produce films and TV programmes exclusively on women. Members include Sylvia Spring, Lorna Forman, Janine Manatas, Patricia Gruben and Roz Michaels.

John Trent, producer of the Jalna series which he is re-cutting for future repeat broadcast, is scheduled to fill executive-producer chores on Quadrant Films' latest venture, "The Night Walk", to be shot in Florida for \$300,000. All financing is Canadian, creating a novel situation, whose reverse is more often evident.

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TECHNICAL NEWS

Berkey Colortran, announces new ultra-lightweight and highly portable professional lighting equipment

Weighing in at only 20 ounces is the 650 watt Minibroad, a strong fill light in a compact, rugged package. Its quartz lamp delivers a maximum amount of light with a minimum amount of heat, letting you get in close to your subject. The Minibroad features a quick pan and tilt handle for fast adjustment. Full 180 degree vertical tilt. Each unit comes with 12 feet of cord with an in-line switch. A full line of detachable accessories is also available.

For shadowless, wide field, soft lighting; simulating a cloudy bright daylight effect, new lightweight aluminum Colortran Soft-Lites are available in 750 watt; 1, 2, 4, and 8 KW models utilizing improved reflector design and a new 2000 watt, Tungsten Halogen, 750 hour, mogul screw-base lamps. Individually switched for maximum versatility. The 4 KW model, for instance, weighs only 29 pounds compared to a hefty 99 pounds for its predecessor.

*For additional information contact:
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AGE Rain Covers

Alan Gordon Enterprises, announces a new line of custom-made Rain Covers made of durable artificial leather with specially insulated linings. Designed to allow for all necessary camera functions and adjustments these covers are extremely lightweight, weighing only 2 to 3 ounces. In addition to being completely weatherproof, they also provide excellent protection from sun.

AGE Rain Covers are available for such cameras as the Arri BL, Arri 16S, Arri 35, Beaulieu R16, Bolex RX, Bolex H 16, Canon Scoopic and many other cameras, including various magazine and equipment combinations. Price for the Arri 16 S, 100' is only 14.95.

For complete prices and information contact:

*Alan Gordon Enterprises
1430 N. Cahuenga Blvd.
Hollywood, California 90028*

Trenka Model T-360

TRENKA announces their Canadian designed and manufactured model T-360 sound on film 16mm camera

system. Designed with easy one man operation in mind, this lightweight, compact, self-contained unit should appeal especially to the news cameraman.

This 22 pound camera uses the well known and reliable Bach Auricon drive mechanism driven by a 3 phase A.C. motor, powered by a 12 volt crystal controlled inverter. Power for both the inverter and the built in amplifier is supplied by a sealed type, 12 volt, ni-cad battery that can either be carried in a belt pack or attached to the back of the camera where it acts as a counterweight to help balance the unit. When fully charged the battery provides enough power for filming 6 daylight loaded 360 foot spools. There are several other power options available from the manufacturer, including a custom-built cigarette lighter adaptor that enables the camera to be operated from a car battery or recharged while driving.

When carried on the right shoulder the zoom stick and the focus stick of the well-protected Angenieux 12-120 mm, F/2.2 lens, can be operated by the fingers of the right hand.

Well placed, for operation by the left hand, are the controls for the built-in, solid state, record and playback amplifier. This assembly is removable for silent filming. This is an AC base magnetic recording system with a frequency of 61 KHz. Distance between shooting aperture and recording head is 28 frames. There is an earphone built into the side cover, which eliminates the need of a headset.

All of the major parts on the Trenka T-360 are modular-designed interchangeable components that can be quickly interchanged by the operator and in an emergency these units can be rushed anywhere by the manufacturer.

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Canada's Largest Professional Photographic & Audio Visual Equipment Show

The 10th Annual Professional Photographic and Audio Visual Equipment Show will be held on Wednesday, March 14 (noon to 9:30 p.m.) and Thursday, March 15 (10 a.m. to 9:30 p.m.) 1973 in the Maple Leaf Ballroom, adjoining salons and conference rooms of the

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in the field of AUDIO VISUAL communication: sophisticated multimedia program delivery systems from small portable theatres to large custom installations; production and presentation seminars.

Admission is free to all professional photographers, users of sight-sound systems, purchasing agents, department heads etc.

Official registration cards will be mailed to recognized individuals during February 1973. Additional admission tickets may be obtained by phoning Fred Hertel, (416) 422-1340, or at the registration desk during the show.

Videotel to distribute RCS Audio-Visual System

Southam Videotel Limited of Toronto and Retention Communication Systems Incorporated of New York have announced the signing of an agreement whereby Southam Videotel Limited will be exclusive distributors of the revolutionary new Retention tm A/V system in Canada. Under this agreement, Southam Videotel Limited will also supply the necessary pulsing and loading of the Retention cassettes in Canada.

This new audio visual system combines super 8mm colour strip film and a separate magnetic sound track, each in a continuous loop in a single pocket size cassette, weighing less than 3 ounces, thus offering low-cost mailing. The image can be projected externally, or onto its own self-contained rear screen.

The Retention A/V set and cassette system offers flexibility, clarity, and features normally available only in multiple systems. The projector, which weighs only 15 pounds, converts from the 48 square inch rear screen to large screen projection at the flip of a switch. The stop, start, and volume controls are on the front for easy access. A receptacle allows for external speakers for large screen projection; or for training

purposes up to 6 sets of headphones may be used, along with a remote control responsive stop-start switch. The set is fully automatic, and the track can be programmed to advance the picture at any speed up to 8 frames per second, or hold on any one frame indefinitely. The unique cooling system allows full brilliance without film damage.

The cassette has the capacity for up to 3,600 frames of visuals or 30 minutes of audio programming, and can be removed at any time during the program. It will resume playing where it left off when re-inserted, and can be pre-programmed to stop as many times as needed when used in a training situation.

For additional information on this unique new Retention system, please write or phone Southam Videotel Limited, 1450 Don Mills Road, Don Mills, Ontario. (416) 499-7552.

(When contacting any of these companies, please mention Cinema Canada)



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A line of Photo-Sonics LED Timing/Pulse Generators and Multi-Camera Drivers is available from Instrumentation Marketing Corp., exclusive distributors, 820 So. Mariposa St. Burbank, Calif.

The Timing/Pulse Generator, a highly accurate incremental time clock whose output couples directly to a light-emitting diode for exposing timing marks on film, has output frequencies of 10 pps (with single pulse every 100 ms) 100

pps (with single pulse every 10 ms and double pulse every 100 ms) and 1000 pps (with single pulse every 1 ms, double pulse every 10 ms and triple pulse every 100 ms). Event circuit is standard.

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The solid state, rugged and compact units can be operated from 115V AC, 28V DC or self-contained rechargeable NiCad batteries.

Literature available on request.

For further information contact:

Richard Freeborg, President

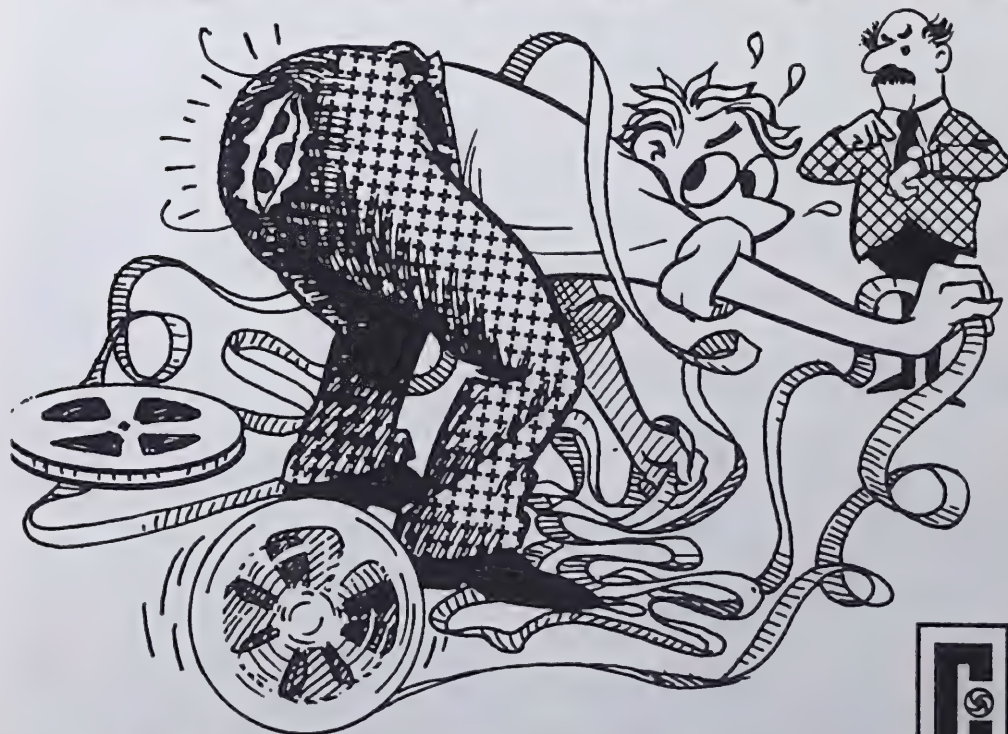
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—compiled and written by
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LE CINÉMA QUÉBÉCOIS

During the Christmas holidays, Films Mutuel released Denis Héroux' latest ripoff, *Quelques Arpents de Neige*. Perhaps it was unfair to the filmmaker to expect the film to be Quebec's first, great historical epic, but many people had been hoping it would be. After all, the 1837 Revolt was momentous and it has taken on historical and symbolic importance over the last hundred years. So when the film opened here and turned out to be a little film, full of flaws, poorly acted and generally insignificant, many of the critics were outraged. The film is now in its third week and, according to the distributors, running stronger than *Les Colombes*, which did very well indeed. At any rate, Mutuel will have another chance to win back the critics when they open *Le Mort d'Un Bucheron* at the end of January. Written by Gilles Carle with some help from Arthur Lamôthe and directed by Carle, the film stars Carole Laure, Denise Filiatrault, Willie Lamôthe, Daniel Pilon, Pauline Julien and the tireless Marcel Sabourin.

Meanwhile, France Film, one of Québec's more important distributors, will be releasing four new films shortly. Two of them, *La Conquête* by Jacques Gagné and *Montréal Blues* by Pascal Gélinas, have been finished for some time and have already had screenings. *La Conquête* was shown in the Film Market at Cannes last May, and *Montréal Blues* was shown once in Montréal at the Cinémathèque. They were both presented in Toronto at the Film Awards. They are both counter-culture films, the first being about two happily married folk who have a one week affair "without fear or guilt", and the second being about communal life at a local health food restaurant. The distributor's hesitation (both have been informally announced for release and then withdrawn) leads one to believe that these films are not expected to be big commercial successes. But then, *Mon Oncle Antoine* was released by France Film one year after its completion, so maybe it's a good sign.

The other two films may well be the two most important Québec films of the year. *Taureau*, written and directed by Clément Perron (who wrote *Mon Oncle*) and produced by the NFB will open at the St. Denis Theatre during the last week of January. It's a heavy film about intolerance, and about the system of relationships which can exist in a small town (or anywhere) and which can ostracise a man, exploit him, and drive him to self-affirmation, violence and more. André Mélançon, President of the Professional Association of Filmmakers of Québec, has the lead role of Taureau. By March, *Kamouraska* should be ready for release. This is the \$750,000 co-production by Carle-Lamy of Montréal and Mag Bodard's Société Parc Film of Paris. The director and cameraman are also from *Mon Oncle* and are, respectively, Claude Jutra and Michel Brault. The scenario, taken from Anne Hébert's novel, was written by her and Jutra. What with Geneviève Bujold in the leading role, and the excellent response given the novel here and in France, anticipation is running high.

Censure at the Film Board

Swiftly and unexpectedly, Mr. Sydney Newman, as Government Film Commissioner, announced in December that he was stopping the production of Gilles Groulx's latest film *Vingt-quatre Heures ou Plus* (Twenty-Four Hours or More). Writing to the Director of French Production, he explained: "It's (the film's) content and conclusions would be difficult to accept by the people who uphold our democratic society. These people could not pardon the National Film Board for having per-

mitted the film's production. In the interest of all the filmmakers of the NFB, and so that the NFB can continue to work throughout Canada, I can't imagine permitting the work to be finished on the film or permitting the distribution of the film".

Gilles Groulx started out at the Film Board in 1956, and has directed, among other films, the classic short *Les Raquetteurs*, and the three feature films *La Chat dans le Sac*, *Ou Etes-Vous Donc?* and *Entre Tu et Vous*. All of these films are sharply analytical and critical. Groulx's new film was shot in November and December of 1971 and was based on current events during that time. He filmed meetings and speeches, went to demonstrations and used cuts from television and the newspapers. The film was meant to review the state of things in Québec and, according to those few who have seen the film, its conclusions were drastic, if not surprising. The film accuses the capitalistic system of being responsible for the current ills in the province.

These conclusions did not escape Mr. Newman who continued, saying "It would be inexcusable for the NFB to distribute a film which calls for the total rejection of the economical-political system as it is currently in Canada."

The Commissioner's decision provoked lively reactions in the filming milieu here, and a movement was soon afoot to pressure the NFB for a reversal of the decision. Among other things, Groulx's contract called for a zero copy of his film, and as it stood, the titles and the commentary still needed to be added. Within a few weeks, the NFB announced what seems, for the moment, like an uneasy compromise. The film will be completed at the NFB, but there is no mention of its eventual distribution. It looks like Denys Arcand (*On Est Au Coton*) and Jacques Leduc (*Cap d'Espoir*) both of whom have finished films at the NFB only to have them gather dust, may soon be moving over to welcome Gilles Groulx.

Cinevision

The biggest, and most unexpected, business news seems to be coming from Cinevision this winter. The Montréal based equipment rental firm with an office in Toronto went public this winter, and the shares have already risen from \$1.00 to \$8.00 in a few months. Becoming a public company was already big news, as so few Canadian-owned firms in the movie industry are; but Cinevision followed this up with an announcement in early January that it just bought a major interest in the American Film Theatre, and so is heavily into the production of eight feature films.

The American Film Theatre is a sort of "movie of the month" deal. Ely Landau Organization Inc. plans to produce eight plays (*The Iceman Cometh*, *A Delicate Balance*, *Luther*, etc.), using well-known directors (Frankenheimer, O'Horgan, Richardson) and top talent (K. Hepburn, Stacy Keach, Lee Marvin) at low cost, because the personnel will participate in the profits. These films will open, one a month, in selected theaters and will be shown four times on a regular schedule. One subscribes to them, like for a concert, paying \$3.50 a shot. It's as easy as that. Cinevision and Ely Landau both own 45.5 per cent of the venture, the cost to Cinevision being 3.1 million dollars.

This sum is one third of the budget originally allocated to the Canadian Film Development Corp., for investment in the Canadian film industry over a period of five years. If one Canadian company can get together 3.1 million to invest in American productions, one wonders if other initiatives couldn't be taken, by them or by others, to increase investment in Canadian films. Hopefully, Cinevision's investment might cause some of the films to be shot in Canada, thereby repatriating a part of the monies. ●

Compiled and written by Connie Tadros of Cinéma Québec



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~ kirwan cox

Have you ever wondered whether a production cooperative could actually work without merely becoming another bankrupt company? L'Association coopérative des productions audio-visuelles has been working for over two years in Montreal to provide young Quebec filmmakers with a real alternative to the film industry.

So far it has succeeded to the point where more feature films are being made at the co-op than in any private production house in Quebec. The co-op has about 60 members and is run by a five man board of directors which decides which projects the co-op will produce.

All the members are young and all the ones I have spoken with over the years are quite dedicated to the co-op and the ideals it represents (though they sometimes cannot make up their minds what those ideals are). It has two and one half salaried employees, one of which is Marc Daigle, the executive director. The board of directors includes Guy Bergeron, Daigle, Roger Frappier, Alain Chartrand and Jean Rival.

The co-op has been an idea kicking around Quebec for many years, but no matter how much good will or need there was — there was never any money to begin. That changed in the fall of 1969 when the Canadian Film Development Corporation announced that it would give \$50,000 grants to the filmmakers of the three major cities. The filmmakers in Vancouver and Toronto cut up the pie and ran off with the pieces in all directions. There is very little result to be seen from that money now.

In Montreal, many young filmmakers were employed with production companies but were not allowed to make their own films. Roger Frappier was one. He has since finished the feature *Le Grand Film Ordinaire* and is now working on the feature *Allo Toul'monde* at the co-op, a documentary about poet Raoul Duguay and the band L'infonie.

"We have all the young filmmakers which is difficult", said Frappier, "because we are their last chance. The other companies have refused them. In Quebec you have 10 old

filmmakers who each have their own production company and 20-30 young filmmakers with one — the co-op. The young ones therefore can't make as many films."

"I'm really impressed by the work of young filmmakers like André Forcier. His film *Barcelone* (Les Ateliers du cinéma québécois) will be good. Michel Bouchard and Jean Chabot are also impressive. The older ones like Carle and Heroux disillusion me."

"The CFDC has killed the dialectic way of filmmaking in Quebec. Before 1968 we were making movies particular to Quebec. Now we are making fiction movies like the Americans. You can't become international before you have a nationalist cinema. Jutra is different. He put something very Québécois into an American format with *Mon Oncle Antoine*. It is the first film that polarized filmmakers here. It is very classical in construction and Québécois in theme."

He remembers "We all went to the CFDC, about 12 or 16. We told them we wanted to start a production co-op. We didn't want to split the money up like they did on the west coast. The first year was very difficult."

Joseph Beaubien works at the CFDC and recalls, "They said they preferred to have a co-op. The CFDC wanted to make sure the group was representative of filmmakers in Quebec. They gave us a list of about 35 names and we decided that they were representative. They submitted a budget — mostly for equipment".

The new production co-op was given \$50,000 and, according to the CFDC's Michael Spencer, a number of small production companies complained that the CFDC was subsidizing their competition. Spencer says that for some reason there have been no such complaints recently.

The co-op spent \$18,000 on equipment including a Nagra tape recorder, an Eclair camera, one KEM editing table. They spent \$7,000 the first year on production expenses and \$25,000 on administration — salaries, telephone, rent, etc. The top two floors of an old mansion on the corner of Sherbrooke

and St. Urbain streets above a Marxist bookstore has been their headquarters ever since. One co-op member called it "a free city in the middle of Montreal".

In the beginning the growing pains were predictable. No one had ever been in a production co-op before and each filmmaker had his or her own idea about how to run one. Should they pay money for staff? How should they decide which projects to back? Could they give the equipment out free? Some seemed to want a "big family" and others "chrome and marble".

The first decision was to make Pierre Harel's film *Bulldozer* the first co-op production. Harel's project actually predated the formation of the co-op and it was a catastrophe. That nearly finished the co-op. One member said "We began with a very painful experience". Frappier: "Bulldozer makes me sad. It was to be a video experiment and then they changed to 16mm. After *Bulldozer* all young filmmakers had trouble — they were stereotyped". Beaubien says, "Bulldozer went way overbudget and left a bad taste in everyone's mouth. It is still unfinished. After that they had a soul searching, changed administration and directors".

This was the low point when the grand experiment seemed tarnished. However, other films were being made such as Alain Chartrand's *Isis au 8* and short films. The filmmakers still had faith in their co-op and it seemed the CFDC did too because they gave another \$50,000. Once again \$50,000 was divided up in pieces by filmmakers in Vancouver while Toronto filmmakers got \$10,000.

The second \$50,000 helped purchase additional camera equipment, lights, and a Steenbeck editing table. \$30,000 went to support administrative functions in the second year.

Then the CFDC approved Mirielle Dansereau's feature *La Vie Revée* which was shot in super 16 and brought in on budget by producer Guy Bergeron. This film had a successful run at the Festival Cinema in Montreal (grossing \$20,000 in seven weeks with the theatre taking 80 per cent and the co-op not getting "un sou") and won two Etrogs at the Canadian Film Awards.

About *La Vie Revée*, Beaubien says "We liked the script and the budget so we decided to invest 55 per cent. This experience helped us to formalize our thinking on the low budget program we now have". *La Vie Revée* has been the single greatest proof to date that the co-op works. Beaubien added "The fact the co-op can stay together and work together gives them an advantage. They have done a good job — you can see what they've done on the screen".

But the co-op is not just product — it is an attitude. Frappier said "working at the co-op means having complete freedom to make my film my way. We do things collectively. We have discussions about the scripts. One of the problems and good things about the co-op is that we don't put ideological limitations on the scripts. We produce films that we disagree with because we have faith in the filmmaker. The co-op is quite open — many filmmakers come on weekends to shoot a lot of films people don't know about.

"We can't produce all the films. Now there is a need for another co-op. We started out making the films everyone else refused and now we are refusing some films. Who will produce these films? The next step may be to give the place to people who were like us at the beginning and make our next films somewhere else because it would be easier for us now."

Jean Chabot is directing *Une Nuit en Amérique* which is the co-op's biggest production since *La Vie Revée* and will be

In the co-op's office, from left to right, Jean Chabot (Une Nuit En Amérique), Guy Bergeron (Board of Directors), Roger Frappier (Le Grand Film Ordinaire, Allo Toul'Monde) and Marc Daigle (Executive Director, member of Advisory Committee for CFDC).



Photo: Alain Guigère



On location, shooting Jean-Guy Noel's "Tu Brûles... Tu Brûles".

distributed by Cinépix. Chabot said "You can't be yourself at the NFB. Getting on our own was the first step. We had to form a young team. The co-op is a school. It is not what is made but the way of making it, the method, that is slowly changing. We have to be able to breathe freely with a camera. Forming the co-op was a political act. We took away the boss and proved we could do it anyway".

Guy Bergeron is also producing Chabot's film. He said "The co-op is the most honest place. Maybe it is naïve, but it is only busy making films and is not busy being successful as a company".

Frappier: "You have an incredible thing here — 50 per cent of the co-op members have keys and come here every day. Nothing is locked and we have had nothing stolen."

Chabot: "No I could not make a feature any place else. I go where the action is. Also, I think the co-op is more professional than the companies. The young technicians here are better than a lot of the so-called professional ones who are 40. The younger ones want to work more."

"The situation in which you work here is quite clear. You know where the money is, where it comes from, and where it goes. There is no question of profit that makes money suddenly disappear. When you work at the NFB it is not so clear. Here questions are between me and Marc or me and Guy, and the NFB questions are between me and you and 'them'."

One indication of the dedication of the filmmakers to the co-op idea is their system of financing short films and "unofficial" productions. Bergeron tried to explain: "Imagine the big films as the superstructure. For example, the sound engineer on my film is the same as on Roger's and he gets paid for both. But there is two months in between that he doesn't get paid. However, he comes here every day and works on another type of production that it is impossible to produce anywhere else." "This means that we can produce a 50 minute black and white film for \$1000" said Frappier.

Even the big films are produced inexpensively. The features at the co-op have budgets that range between \$80,000 and \$130,000. Aside from the above mentioned films these include Jean-Guy Noel's *Tu Brûles... Tu Brûles* and Michel Bouchard's *Blanc Noël*. The co-op is considering about 25 future projects.

Production is not the main problem of the production co-op. It is distribution and exhibition. Frappier: "Distribution is the problem of cinema. People who make money on films are the exhibitors and distributors — not the producers. The fact that more than 50 per cent of the theatres in Montreal belong to the Americans is the first problem of exploitation. We don't have our own organization".

Daigle: "We must get to the people directly. One problem is that the CFDC forces us to get a distributor on expensive films and then they control us. With *La Vie Revée* we had to have

Faroun's participation to get CFDC backing."

Bergeron: "La Vie Revée proved a form of cooperative production is possible with lower budgets at fair quality. La Vie Revée was a guinea pig for the \$100,000 projects and we are doing two of those without having to find a distributor in advance. This means the films will probably be distributed in a cooperative way."

Frappier: "For 5-6 months we have been thinking very seriously about opening our own cinema. We have to see how it will work. In New York Warhol and Mekas have their own cinemas — at least they get some money back. I will give an example of what happens now."

Q-bec My Love by Jean-Pierre Lefebvre cost \$25,000 to produce. It was all his money and Famous Players showed it in Montreal. The film grossed \$150,000 and Lefebvre got back only \$7,000. Le Grand Film Ordinaire was shown at the Verdi for 5 days and made \$1400 but the house net was \$2000 for 5 days. The distributor received nothing and I received nothing and we both put money into advertising. We do all the work and they get all the money.

"I want an exhibitor to go 50-50. Maybe he will lose money but he can put in a commercial film next. Let the exhibitor share some of our risks. For me, nationalization of the theatres is the only answer."



Photo: Alain Guigère

Roger Frappier, Marc Daigle, and Guy Bergeron

"The political problem of Quebec does not have a cinematographic answer — the answer is political. So many filmmakers are working on a political level rather than making political films. We do produce some political films, but the real problem is how to show them."

"The Société St-Jean Baptiste is very nationalist and they commissioned a film about Quebec from a socialist filmmaker. The film was against the economic system and they just put it on the shelf. The union council commissioned a film by Lamôthe and they don't show it because there is not enough syndicalism in it."

"We have to change everything. The labs make profits which are invested outside the country. Cinevision is a rental company that made its money off French-Canadian productions and now is investing \$3 1/2 million in 10 American productions in the U.S. We need cooperative distribution, exhibition, everything. The only answer is if Quebec becomes an independent and socialist state. Then we will be able to change some things."

"The type of film I want to do is not the film I'm doing at the moment because I'm not living in the type of society I would like to live in." ●



Photo: Alain Guigère

The co-op occupies the top two floors of the corner building, above the bookstore.

Television doesn't seem to be an alternative access to the public for co-op filmmakers. Radio-Canada was held up as much worse than CBC. (Something I felt was not possible). As Frappier put it, "The film structure in Montreal is different than Toronto. We don't have any relations with Radio Canada. They are ten times more bastards than in Toronto. At least Toronto filmmakers like Don Owen and Allan King can work for the CBC."

"Here they would rather pay \$14,000 for a ten year old French film than \$5,000 for a new Quebec film. It is a colonial state of mind. The buyers are all Frenchmen."

Bergeron added, "Nothing is open to us. Take Radio-Québec which should be an opening but it's not because of the structure of the Quebec government. The Office du Film du Québec is not an opening because they don't have any money. I think they would help us if they did have some."

Frappier: "I would like to do films for television because it is a different market. If we do a film for general release we are stuck with the exploiters. You know we even have to watch channel six in English for the news because they censor everything on Radio-Canada. That is another type of colonialism. We even have to go through the other culture for our information."

On location, shooting "Tu Brûles, Tu Brûles"

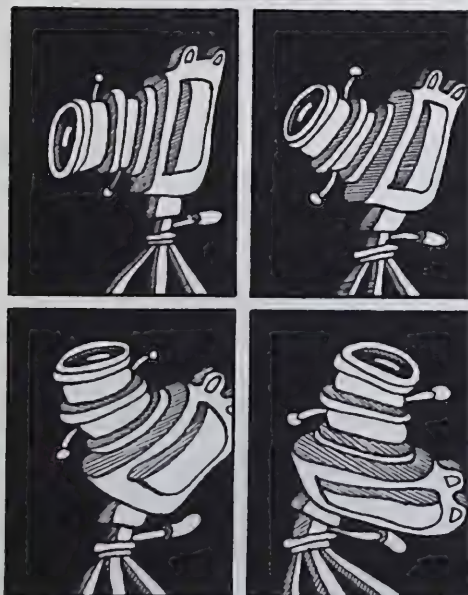


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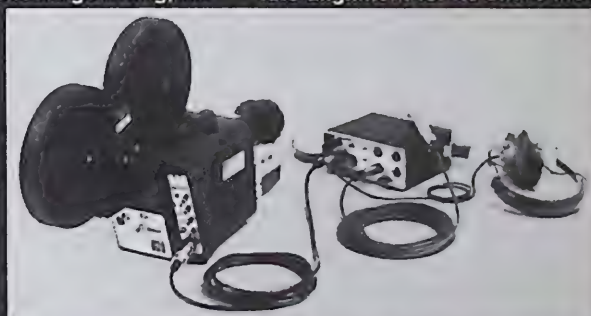
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a brief presented to

THE ONTARIO FILM STUDY GROUP

by

KIRWAN COX and SANDRA GATHERCOLE

representing the opinion of the

TORONTO FILMMAKERS' CO-OP

and the

CANADIAN FILMMAKERS' DISTRIBUTION CENTRE

I. INTENTION

The following recommendations are addressed to the role of the provincial governments in alleviating the cultural crisis outlined in a brief presented by the Toronto Filmmakers' Co-op to the Secretary of State in May, 1972. They should be considered an appendix to that brief, major sections of which have subsequently been adopted by the Committee for an Independent Canada as its official film policy.

II. PROLOGUE

Traditionally, provincial governments have limited their involvement in the commercial cinema to the caretaker functions of censor, theatre inspector, licensor and tax collector. As the Canadian film industry evolved in the last few years this policy has been retained, with the result that the provincial governments have failed to keep pace with the growth of the industry.

It is important that they do as several of the most pressing problems of the Canadian industry – notably control of commercial distributors and exhibitors – lie within provincial jurisdiction. The provincial governments must accept their responsibility to develop a coherent policy which will not only reflect present realities, but which will also facilitate future development.

The objective of such a policy should go beyond expansion of the commercial capacity in production and employment, to include improved public awareness and access to this increased production. Above all, it should include continuing concern for the repatriation of film as a Canadian cultural medium.

III. ON THE THEORY OF PUBLIC ENTERPRISE

In Canada, unlike the United States, private enterprise has made a thundering non-contribution to cultural development. Partially because of timidity, but primarily because it is dominated by foreign controlled multi-national corporations with their creative management located outside Canada, the private sector has ignored questions of its social and cultural responsibility to his country.

The Canadian Government has, as a result, had to fill the void left by private enterprise's preoccupation with profits. Whatever identity Canada has is due in large measure to the Government's initiative in creating the Canada Council; the NFB; the CBC; the CRTC; the CFDC; the National Gallery among others. As well as this creative compensation, the Federal Government has had to intervene legislatively with a policy of key sector control against foreign domination in vital areas of the culture and economy. Controls have been placed on publishing, radio, television but there has been no such control on film.

The result is that the Canadian film market is totally open to foreign productions, which invites their domination to the detriment of our own films. This places our economy in double jeopardy: in the short term it permits the cash flow generated by our cinemas to keep flowing across the border; in the long run it hampers the full development of an indigenous industry supporting filmmakers, technicians and labs. Artistically, it frustrates even our most talented filmmakers. And its effect on the national identity is incalculable: if the media doesn't feed this country its own reality it will continue to believe that it doesn't exist.

Film is too potent a cultural medium, and we have invested too much in its development – \$20,000,000 to date – to allow it to remain outside the umbrella of Government control. To do so is culturally, artistically and economically indefensible.

Former Secretary of State Pelletier, in announcing the first phase of Canada's film policy, said: "Canadian films must be given their rightful place in their own country. As things now stand, it does not appear foreign interests can be counted on to achieve this objective". Unfortunately, neither can the Federal Government although Mr. Pelletier is the third Secretary of State in the last ten years to deplore the situation. Because the power to place controls on film exhibition is vested in the provincial governments, the onus is on them to take the initiative in extending this country's policy of protection to cover the film industry.

IV. DEFINITION: HOW CANADIAN MUST A CANADIAN FILM BE TO BE CANADIAN?

In its annual report to the Minister for 1971-72, the Ontario Censor Board listed McCabe and Mrs. Miller and The Groundstar Conspiracy as Canadian films. It would appear that the definition of a "Canadian film" has not been clearly established.

There are three types of film production in this country which should not be confused with one another. One is the foreign production shot on location in Canada, using local scenery and possibly labs. The second is the co-production between the Canadian Film Development Corporation and American studios – a policy which the CFDC, according to its director Michael Spencer, has discontinued due to the fact that Canadians were being relegated to the status of "hewers of wood and carriers of water". The third is the Canadian production which is part of the cultural tradition of this country, uses the creative resources of this country, and perhaps return profits to this country to make more films.

There must be no mistake that the third type is what is needed and to get it we must have a consistent definition of a "Canadian film", beginning from the premise that creative and financial control must rest firmly in Canadian hands. Such a definition should include two essential stipulations: first, that at least 50 per cent of the financing, aside from the CFDC contribution, be from Canadian sources; second, that the producer, director, screenplay writer (whether or not the screenplay is based on an original Canadian work), cameraman, editor, and at least half of the acting leads, be Canadian citizens or landed immigrants.

V. EXHIBITION: THE FAMOUS ODE-ODEO-OH-OH GAME

A. CENSORSHIP

The provincial governments should withdraw, once and for all, from indignity of film censorship. This anachronism is simply no longer relevant: it doesn't work either as moral suasion or public protection.

Quebec has had a classification system for many years without noticeable moral disintegration, and the most conservative province, Alberta, is now considering such legislation. Ontario should follow suit and replace its Censor Board with a film classification board, without power to ban or cut, as soon as possible.

Such a board should continue many of the functions set out in the Theatres Act, such as inspection, licensing, and previewing all films exhibited in the Province on a commercial basis. However, its power over these films should be limited to the awarding of a classification rating to warn the audience what to expect, leaving the question of personal morality up to the individual and not the state.

A fee for such classification should be collected on all non-Canadian films.

B. THE CONTINUING SAGA OF THE CANADIAN CONTENT QUOTA – A PROVINCIAL MATTER

George Destounis, Jan Kadar, Don Shebib, Mark Rose, M.P., Jiri Weiss, Claude Jutra, Michael Spencer, Michel Brault, the Toronto Star, The Committee for an Independent Canada, Michael Snow and a host of others including Ivan Reitman, have at least one thing in common. They have all publicly stated that a content quota would increase distribution of Canadian films.

If there is one single thing which the Canadian film industry needs it is to increase the distribution of the films which it is so rapidly producing. Until this happens there exists an albatross to development which no amount of economic and moral encouragement can overcome.

The disastrous anomaly of the industry in this country has been the failure to reflect the increased production with a proportionate increase in exhibition. While the number of films produced has increased itself by 100 per cent several times in the last few years, the number of films exhibited in Ontario has managed to go from 9 out of 700-800 in 1970-71 to 20 in 1971-72. Even this increase appears more encouraging than it is as the latter figure mistakenly includes two totally American films which were referred to earlier. The *Groundstar Conspiracy* and *McCabe* and Mrs. Miller.

The only effective means of developing full production, and thus employment and profits for Canadians, is to provide a platform for the films once produced. Private enterprise, despite several warnings from the Federal Government, has failed to do this. The two chains – Famous Players and Odeon – have done little more than drag their feet in response to the increasing pressure to accommodate Canadian films. But the precedent of the CRTC has established that government controls can succeed in providing Canadian artists with access to their natural market.

A content quota is not a revolutionary concept. Aside from our own precedents, there are those of every other film producing country of the world, all of which have some form of protection for their native production. Canada alone is trying to build a film industry without the measures deemed necessary by other countries, yet Canada is uniquely vulnerable because her primary exhibition-distribution network is foreign owned, and two thirds of her population have no language barrier to the imported American films.

A quota does not mean preventing foreign films from entering Canada: it does mean providing Canadian films with an even footing in their own marketplace. Quotas are commonly used wherever a serious imbalance exists: industry, IT&T, universities have all employed them. Even the Ontario Government has imposed a film quota, but not for Canadian films – since the twenties there has been a quota regulation for British films in the Ontario Theatres Act (sec. 63 (1) 11, 1963 ed.)

What has been done for British films must be done for our own. The Province should institute a Canadian content quota, for both shorts and features, to apply to all commercial exhibitors in the Province. *The quota should stipulate:*

1. at least 50 per cent of the shorts exhibited be Canadian
2. Canadian features be exhibited a minimum of two weeks per theatre per year
3. these features have an advertising budget at least equal to that of the average non-Canadian film exhibited at that theatre that year
4. such a quota be revised annually to reflect increases in Canadian production
5. specialized cinemas, e.g. ethnic or silent houses, be exempt
6. these provisions be enforced by the classification board recommended previously

The effect of the quota would be:

1. to guarantee that the largest possible number of Canadians be given the *opportunity* to see the films which their tax dollars have helped underwrite – something to which they are surely entitled
2. to ensure that the best Canadian films be booked into the small, one and two theatre towns where they are now missed
3. to increase the competition, in the larger cities, for the best Canadian films which would result in a more profitable distribution/exhibition deal for the filmmakers
4. to encourage exhibitors to take a stronger interest in both the production and promotion of Canadian "suitable product" to meet the quota (Odeon has been especially delinquent in this capacity having invested in only one Canadian film)
5. to permit Canadian films to compete for the first time on an equal basis with inferior American films which have the present advantage of the Hollywood tie-on system (meaning that they are not in themselves economically justifiable but are booked in return for rights to the larger grossing films)
6. to force the exhibitors to test the profitability of Canadian films in the marketplace rather than the private screening rooms where they are subject to the prejudices of too many years of experience
7. to stimulate full capacity film production and therefore employment and profits for Canadians
8. to support our best filmmakers so they can develop to its maximum capacity an indigenous Canadian cinema

There are arguments advanced against a quota:

1. many exhibitors say a quota will bankrupt them but that was the prediction about the CRTC given by many owners in the Canadian Association of Broadcasters
2. others suggest that a quota would limit audience choice; that it would be a form of insidious censorship; and that the government cannot legislate people into theatres. In fact, it is not a question of legislating people into theatres, but of legislating choices so that the Canadian audience can choose between a grade B American movie and a grade A Canadian movie. Most Canadians do not now have that option. As for censorship, a quota would actually counteract the implicit censorship now operating in the exhibition/distribution network which decrees that Canadian audiences will be offered primarily imported films. This censorship is based on financial self interest rather than any over-riding concern for cultural, artistic or entertainment value
3. some people claim that public controls on private property (theatres) are incompatible with the capitalist society. First, we do not live in a capitalist society. Second, uncontrolled private enterprise is as anachronistic as the sweat shop. Our society has long considered it necessary to regulate private property for the public good and has reserved the right to control functions such as fire exits, health laws, white slavery, and censorship of films in theatres.

On June 26, 1972, a Toronto Star editorial said "Ottawa should try to persuade the provinces to establish a reasonable Canadian content quota for movies." This is a pressing priority and the provinces shouldn't wait for persuasion.

C. MEDIA CENTRE

The Province could directly assist the exhibition of Canadian films by establishing a media centre in Toronto. This centre could serve as a cinemathèque for Canadian films of esoteric taste or limited commercial appeal. It could also serve as an ongoing library – open at any time – of videotapes of Canadian films which would be available for playback on monitors provided by the centre.

Production could also be a part of the centre, utilizing videotape with an open access policy (as the Videographe in Montreal) and equipment for film experimentation (possibly organized along the lines of the Association co-operative des productions audio-visuelles in Montreal).

Such a centre might be sponsored with the help of interested Federal agencies like the National Film Board.

D. ONTARIO SHOWCASES

The present policy of theatres under Ontario Government direction – the Ontario Film Theatre, Ontario Place Cinesphere – does not place sufficient emphasis on Canadian film and filmmakers.

There is no reason why the Ontario Film Theatre must spend its large budget importing 99 per cent of its offerings. It would utilize its funds, and serve the Province, more intelligently if it were to adopt a policy of devoting a certain set percentage of its programming to Canadian film. Similarly, Ontario Place should open its exhibition to include the work of young Canadian filmmakers working in 16mm as well as in the Imax system.

Both these theatres have a large following with whom they could explore the variations of our own cinema while providing Canadian filmmakers with valuable feedback, as well as profits, from a paying audience.

VI. WHERE'S THE MONEY COMING FROM?

The Province is not receiving as much financial benefit from the film industry as it should be. As long as the lion's share of the multi-million dollar profits realized annually at the box offices of this Province flow directly out of this country, the Province and its filmmakers and taxpayers are being cheated.

The Ontario Government should accept the principle that stronger taxation is required to redirect a larger percentage of box office profit back to the Province, as well as the principle that this increased tax revenue should be directly applied to stimulate further film production in the Province. This approach has worked very well in other countries, notably Sweden. Because film production is the heavy employer of services and supplies, any policy which stimulates it, stimulates the economy generally.

A. OLD RETAIL SALES TAX

The retail sales tax of 10 per cent on tickets over 92¢ should be exempted on Canadian films as it presently is on British Commonwealth films. If this sales tax were exempted it would mean a higher margin of profit on mediocre Canadian films as opposed to mediocre foreign films, thus increasing the incentive for both distributor and exhibitor to deal with Canadian films.

B. PRODUCTION FUND

In 1970 there were 287 theatres in the Province. They grossed \$43,082,463 excluding taxes, and paid \$3,917,690 in retail sales tax. Half of this money, or nearly \$2,000,000, should go directly into a film production fund (it is understood that all tax revenue goes into a general fund normally. However it is felt that a Provincial production fund is necessary). This fund could be administered by the Ontario Arts Council, providing funding for low budget feature films on an equity share basis, as well as the usual grants to help young filmmakers develop. This would give Ontario filmmakers an option on two sources of production money with two different philosophical premises for awarding it. The Canadian Film Development Corporation could concentrate on the higher budget productions and the Ontario Arts Council on the lower. The CFDC has indicated that it would welcome such an arrangement.

C. NEW INDIRECT DISTRIBUTION TAX

If the above two measures were taken, tax revenue could fall as more Canadian films were shown. The Province should consider stronger methods of taxation applied to the large money earners among the imported films. At present there is only a 10 per cent Federal withholding tax – a direct tax which is generally conceded to be inadequate.

Perhaps the most effective way to do this would be for the Province to apply an *indirect escalating tax* on distributors, based on their profits per commercial release. This escalating tax on profits employs the same principle as income tax – i.e. a sliding scale over a certain gross – and would have the effect of keeping some of the money which *The Godfather* or *Clockwork Orange* earns in the Province within the Province to stimulate our own industry and economy.

VII. EDUCATION

In 1967, the eight Toronto area school boards spent 77 per cent of their 16mm film budget on foreign material: by 1970 the percentage rose to 79 per cent. Quite apart from the cultural irony of showing Ontario students films such as *If You Were Born In Canada* which are produced in New Jersey, much of the material dealing with Canada is factually in error in these films.

These facts are contained in a brief presented by the Educational Media Association of Canada to the Royal Commission on Book Publishing. They reflect a lack of concern within our school system for film as an educational tool. Provincial Government agencies such as OISE, OECA, POCA, the Department of Education, should take it upon themselves to work quickly, and in co-operation, to correct this situation. They should also try to determine whether this is due solely to an inadequate supply of Canadian produced film material, or whether those in charge of educational film programming are not utilizing the films which do exist.

A. OECA

Because this is a government television operation, OECA should assume responsibility for becoming a major outlet for Canadian shorts and features. At present, despite its many hours of programming, it is not providing such a service for Ontario and Canadian filmmakers. It must re-order its priorities to give precedence to Canadian over American produced films, whether they are of a didactic nature or not.

OECA should be encouraging Ontario filmmakers to experiment in film content and technique by commissioning films on the topic of the filmmaker's choice, as well as producing and commissioning more structured programs on Canadian history, etc. which could then be sold outside the Province. Some of these films could be made in conjunction with the proposed media centre, and all should be properly and fully paid.

B. OISE

OISE should be researching Canadian history, politics and society for the purpose of "rewriting" it from the Canadian point of view in film as they have done in print. They too should seek out Canadian made audio-visual material and learning systems where they exist, and commission their production where they do not.

C. DEPARTMENT OF EDUCATION

First and foremost the Department of Education should insist that Canadian educational film and audio-visual material is given preference in purchasing where it is available, and is commissioned from Ontario producers wherever it doesn't exist or is unsuitable.

They should also make special funds available for the purchase of Canadian films and learning materials by educational institutions, libraries and film archives.

D. DISTRIBUTORS

The Ontario Government should give financial assistance to non-theatrical Canadian distributors in Ontario, for prints, publicity, sub-titling and cataloguing of their Canadian films.

VIII. REORGANIZATION

A. DEPARTMENT OF CULTURAL AFFAIRS

At this point in our cultural development – not only in film, but in the performing and visual arts, publishing, etc. – it may well be time to consider establishing an over all body to direct and co-ordinate that development.

A Department of Cultural Affairs, independent or allied to a related area such as Education, would be effective in planning and co-ordinating the major policy decisions which will inevitably face the Ontario Government on all cultural fronts in the future. This Department could incorporate separate areas of Government from Parks and Recreation to the Ontario Arts Council, as well as theatre, dance, music, film, publishing and probably many more.

All Provincial film activities could be placed in a film section of this Department – a move which would recognize that filmmaking is not only an industry but also a cultural resource necessary for national survival, and as such, it can no longer be ignored.

B. CLASSIFICATION BOARD

This would be the former Censor Board, Theatres Branch and inspection department which would enforce a Canadian content quota. (see part 5, subsection A)

C. STANDING COMMITTEE

The Province should set up a standing committee representing all segments of the film community which could offer ongoing advice and information. The Ontario Film Institute or the Ontario Film Archives could undertake research to keep the committee and Government, as well as the public, accurately informed.

D. PROVINCIAL FILM OFFICER

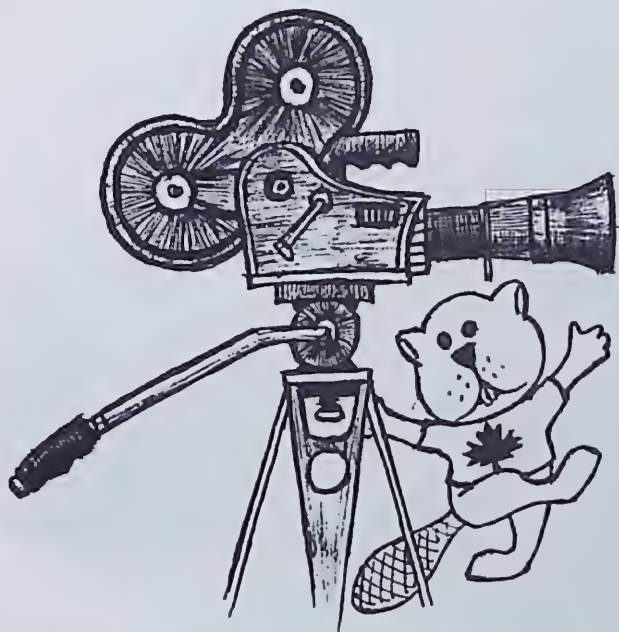
Presumably, if Ontario were to establish a Department of Cultural Affairs, the Provincial Film Officer would be incorporated into it. In the meantime, this office should de-emphasize its present role as aide-de-camp for American productions in Ontario and address itself to facilitating Canadian productions, including Francophone, in the Province.

As the office is now designed, it functions on the assumption that we need American production. This is a derriere-garde attitude. Even the CFDC has abandoned American co-production as not worth it. Having invested over \$20 million dollars in our industry, Canada cannot now afford to misdirect energy and effort into encouraging a branch plant industry. A policy which relies on imported films to fill our theatres, and American production in Canada to support and expand our lab and technical facilities, is artificially stretching an apparatus into permanent dependence on the present system of American control.

This office would be better utilized for Canadian filmmaking, in which it could help to raise investment capital for production; provide legal advice; help negotiate distribution agreements for independent filmmakers. It should liaise with the various Federal departments such as the Post Office (to lower postal rates for non-commercial films); the new festival office; the CBC (to buy independently produced films). Most important, it should make its presence more widely known.

IX. CONCLUSION

These recommendations are neither radical nor dislocating. They are simply designed to bring the Province back to applying original thinking in its approach towards the changing role of film in our society. It is important that the Ontario Government make significant changes in its own role in film, to correspond with the radically altered role of film itself, because the Provinces have a responsibility – particularly in terms of a quota – which no other arm of government can fulfill. Ontario should begin. ●



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The P.E.I. Centennial

Film Retrospective

About a year ago I was sitting in the Confederation Centre coffee shop in Charlottetown, lamenting the lack of booming film activity in my tiny home province of Prince Edward Island, when I was joined by Moncrieff Williamson, Director of the Centre's Art Gallery and Museum. Williamson, who had just published his book on Robert Harris, the great Confederation era portraitist, is a man whose commitment to all the arts, and to Prince Edward Island, runs deep. Robert Harris was a Prince Edward Islander, and Williamson takes no little pride in the fact.

I had long known 'Crieff' as one of a number of people on the Island who had maintained a deep interest in the cinema as art, and it was of comfort to me when we began talking and were very soon discussing film. But what inspired me most was his proposal that, 1973 being the province's hundredth birthday, why not have a festival of P.E.I. films? Well, why not, I said — but where to get the material! To be honest, the entire population of the province can be wrapped up in a city the size of Sudbury.

Perhaps that is why, when Williamson sought funding for the project from various sources, they couldn't quite see how a festival was possible. Williamson eventually had to appeal to the Canada Council, who luckily backed the project with a small grant. I was hired as Organizer and Director of Research, with Pat Stunden, Assistant Curator of the Gallery, as my assistant. In addition I was to provide lectures during the festival, and present a one-man show of my own work.

by

Rick Hancox

The thing one has to remember about P.E.I. is that above all it is an island society. There is an inevitable streak of independence in P.E.I. Islanders — a kind of naïve boldness borne of living successfully in relative isolation. For an artist the advantages are enormous: the isolation ignites him, the lack of commercial competition frees him, the absence of urban pressure keeps him going. At the same time, this phenomenon makes Islanders themselves artistic subjects. It is not so surprising, then, that a search has turned up a goodly number of films either made about Prince Edward Islanders or by Islanders themselves, of which about 45' will appear in the festival, to be called the P.E.I. Centennial Film Retrospective. It is set for Confederation Art Gallery and Museum, March 20-25, with admission free to the public.

Research has revealed some interesting patterns whereby the people of Prince Edward Island should gain valuable insight emerging from self-confrontation, through film, of anthropological facts — and, I might add — fictions. Surely we all know of the 'Cradle of Confederation', the 'Garden Province', the 'Garden of the Gulf', the home of Anne of Green Gables, the home of Stompin' Tom Connors' "Bud the Spud from the bright red mud", etc. Or if you like — Canada's Cozy Corner, Holiday Island, and Seaside Holiday — just some of the commercial titles booked for the festival. But it's not all holiday: those are the mere fringes of an albeit microcosm of Canadian society, but one with a humanity as rich as any other.

With a view to discovering and articulating that humanity, the Retrospective will show films in a chronological order within categories representing distinct perspectives, or modes of confrontation. One of them, of course, is how other filmmakers see Prince Edward Island. In this area the festival will present nine NFB films, Crawley films, a number of films televised on CBC, and two Hollywood features — *Anne of Green Gables* (starring none other than 'Anne Shirley'), and *Johnny Belinda* — both based on fictional P.E.I. characters.

A second area of confrontation bases itself on how Islanders see themselves through sponsored films from the provincial government. Jeremy Bisley, of the Island Information Service, is doing important work in this field making Super-8mm films of the people at work and showing them around the province.

Another important perspective is the role colleges and universities have played in the teaching of film on Prince Edward Island, starting with Sam Gupta's *Outside In*, which incidentally was the first film entirely sponsored by a Canadian University, and continuing through the work of George Semsel in the late 1960's at Prince of Wales College (now Holland College). The University of Prince Edward Island will be offering some exciting new student work with the help of Hilda Woolnough, who is coordinating the new university's first film courses.



Scene from one of Rick Hancox' films included in the Retrospective.

Finally, an impressive number of films by independent Island artists such as Kent Martin, Brian Pollard, Niall Burnett, Tom Gallant, Barry Burley, and others will give P.E.I. filmmakers needed exposure, and hopefully make Islanders conscious of a growing art form in their own province in which they can indeed participate.

A significant aspect of the festival — as important as the films themselves — will be the encouragement of public involvement through the presence of many of the filmmakers, who will introduce films if they wish and answer questions from the audience. Also, a panel of leading provincial educators, critics, and various film personalities will try to conclude just what has been seen during the festival, and discuss its relevance for the future.

As festivals go, the scope of the P.E.I. Centennial Film Retrospective is a drop in the bucket, but there may be some national value in the fact that it is the first time a Canadian province has sought a kind of total film identity through a truly comprehensive historical presentation. We in the land of red soil, potatoes, and lobsters — not to mention the world's record tuna — cordially invite all Canadians down east to 'Canada's Cozy Corner' to see what else it is we're about, and to join us in a film celebration of our Centennial Year ●

Richard Hancox was born in Toronto and grew up in Charlottetown. He graduated from the University of P.E.I. in 1970 and is currently doing graduate work in Cinema at Ohio University. One of his films shot on P.E.I., Tall Dark Stranger, won two awards for Canada at Oberhausen in 1971 and Grand Prize in the 2nd Canadian Student Film Festival. His films have won a number of other awards and been televised in five countries. During summers he heads the Motion Picture Department at Manitou-wabing Camp of Fine Arts in Parry Sound, Ontario.

THE FILM INDUSTRY IN ONTARIO

A BRIEF
SUBMITTED TO
ONTARIO MINISTRY OF INDUSTRY AND TOURISM

BY JOHN F. BASSETT
ON BEHALF OF
THE EXPLORATION TEAM ON FILM INDUSTRY

JANUARY, 1973

INTRODUCTION

The Ontario Government Exploration Team on Film Industry was established with the broad purpose of offering recommendations to the Minister of Industry and Tourism on how the private film sector and the Province of Ontario might jointly benefit through co-operative planning and programs for the film industry.

During the past six months, a multiplicity of information has been gathered and culled. The members of the exploration team have submitted letters, brief and documents. Interested parties such as the Association of Motion Picture Producers and Laboratories of Canada (AMPPLC), the Ontario Film Institute and the Toronto Filmmakers' Co-op, have submitted briefs as well as having given of their time for discussion of the subject. Local producers and film processors have also presented documents relevant to their areas of involvement. Published materials were gathered and inserted in the overall study file. In addition, the Canadian Film Development Corporation was studied along with the film programs in other countries (West and East) to determine the most judicious interrelationship between Provincial and Federal programs.

This report is a summary and distillation of the diverse information which was gathered in the course of the exploration. Specific pieces are appended, though not included in the main body of the report. Some of the information is a matter of record and while reference is made, the documents are not appended.

In sum, this study has taken the broad area of exploration as noted above, scrutinized specific considerations and has arrived at the following conclusions and recommendations.

CONCLUSIONS

It is absolutely without question that film is important to Canada's cultural identity. Most countries in the Western and Eastern hemispheres (for example, England, Italy, France, Ireland, Poland, Russia) are involved in their film industries. Much of the information gathered in this exploration emphasized the cultural aspect of film.

This committee is more concerned about the importance of film and the film industry to Ontario. We see film as important to Ontario as a medium of expression. The term "expression" is being used in a broad sense: first, in an artistic sense; second, in a sense of reflecting scenic attributes; third, in a sense of stimulating the economy for those craft industries involved in film.

The artistic importance of film to Ontario is founded on providing the people of the province with creative expressions of the Province's identity which are both entertaining and instructive. The importance of film to Ontario in a sense of reflecting scenic attributes is of obvious value to tourism in the Province as film locations are exported to other countries and to a range of Canadian cities. Of prime importance to Ontario is the economic value of film. The provincial economy would benefit from employment among the craft industries and from the use of available laboratory processing and other facilities.

The prime focal point of this discussion and these conclusions is the feature film industry and the people involved in the production of feature film for public viewing. Although the documentary, trade and advertising film segments of the industry cannot be overlooked, it is the feeling of the committee that the greatest benefits would accrue to the private film sector and the Province of Ontario through planning and programs directed toward feature film.

Regarding the feature film industry in Ontario, this exploration team accepts and agrees with a number of the premises put forward by the Toronto Filmmakers' Co-op.

We accept without question that feature film is an integral part of Canada's cultural identity. We say, therefore, that it is logical that we make the feature film in Canada as Canadian as possible. We face a present situation in which well over 90 per cent of the feature films shown in Canadian theatres are non-Canadian. In sum, Canada is a ripe

target for feature film distributors from other countries to walk in and harvest dollars without any requirements for reforestation.

In the electronic media Canada has not sat idle. The Canadian Radio-Television Commission has made prodigious efforts in ensuring that Canadian creativity and technique be represented in television and radio. There is an implicit difference between television/radio and feature film. The electronic media operate as trustees of a public asset; the feature film industry operates as a high-risk private enterprise, marketing products which hopefully will gain acceptance among sizeable segments of the public. Despite the operational differences, there is a philosophical similarity between the electronic media and feature film in Canada. Both require exposure of Canadian productions to Canadian audiences if their respective industries are to be viable in Canada.

The objective is to create Canadian audiences for Canadian productions. The CRTC has legislated exposure of Canadian productions in television and radio with a view to creating an audience.

A national program for feature film on theatre exposure of Canadian productions appears unwieldy, as imposition of a quota is a provincial jurisdiction. Therefore, certain steps should be taken by Queen's Park to encourage the showing of Canadian, and more importantly, of Ontario-made feature films. As Ontario is far and away the largest individual provincial market for exhibitors, it is reasonable to assume its philosophical lead will be followed across the country.

It is the chairman's conclusion that a quota system combined with a bonus incentive program for Ontario theatres would develop audiences for Ontario-made feature films and significantly increase the inflow of dollars into the Ontario film industry to the benefit of all associated with feature film production.

It should be noted that a quota and bonus incentive program is not proposed to create a feature film industry in Ontario where none exists. Examination shows that feature films are being made in Ontario at an ever-increasing rate. In the past three months, six major films for international release were produced in Toronto — as many as any other centre in the world.

One Ontario processing laboratory — Bellevue Pathé — has handled 34 original productions in their facilities since they started into colour in 1966. Another, Film House, lists 26 productions from their facilities over the past few years. The basic feature film industry exists — it is audiences that need to be nurtured through theatrical exposure. The optimum method of accomplishing this is to establish a quota system for theatres and to rebate to the theatre a portion of the provincial tax levied on each ticket as an incentive for playing and promoting Ontario-made and Canadian feature films.

The concept of a tax rebate to encourage Canadian production is not unique. The legitimate theatre is exempt from the 10 per cent entertainment tax for local Canadian productions. The concept of a tax exemption or rebate is more valid for film than for legitimate theatre. A production such as "Hair" would have been staged in Toronto with or without a tax exemption — the producers made an assessment of the market potential of the product in Toronto in making their decision. Other producers in other cities made similar assessments of their individual markets.

For feature film, the producers assess the national and international viability of production and proceed to make one essential product in one location. The tax rebate is highly logical for feature film as an incentive to attract production to Ontario as opposed to an alternate location. Moreover, an incentive program that was successful in attracting feature film production to Ontario could result in significant fresh monies being funnelled into the provincial economy.

It would be necessary to establish an Ontario Government Film Office to administer a quota/bonus incentive system, to deal with a range of film-related problems and to serve as a liaison agency with the CFDC and Secretary of State. An Ontario Film Office would have to establish guidelines to determine what creative, financial and technical

mix constitutes a Canadian Film. Within any film quota system, adjustments will have to be made (e.g. a single theatre versus multiple auditorium theatres) and dispensations will have to be granted (e.g. for a theatre with a long-term run of one feature film). The quota system will have to be reviewed by the Ontario Film Office every two years for review and adjustment of the quota percentages on an overall and individual basis.

Obviously, loopholes will exist in a quota system. There could possibly be insertion of Canadian productions in traditionally bad playing times; a proliferation of cheap sex films made in Canada; the re-running of old, classic successes, rather than new films. Factors such as these will have to be evaluated after 24 months to see if more stringent regulations are necessary.

This committee agrees with the Toronto Filmmakers' Co-op that some of the effects of the quota would be:

- (a) to ensure that the best Canadian films be booked into the small, one and two theatre towns where they are now missed
- (b) to encourage exhibitors to take a stronger interest in both the production and promotion of Canadian "suitable product" to meet the quota
- (c) to permit Canadian films to compete for the first time on an equal basis with inferior American films which have the present advantage of the Hollywood tie-on system (meaning that they are not in themselves economically justifiable, but are booked in return for rights to the larger grossing films)
- (d) to force the exhibitors to test the profitability of Canadian films in the marketplace rather than the private screening rooms where they are subject to the prejudices of too many years of experience.

The Ontario Film Institute should be expanded and incorporated into the Ontario Film Office so that a number of cities across the province may have their own programs and membership while at the same time being able to draw on the library of data of the central office. This expansion is outlined in a report to the committee by Mr. Gerald Pratley and will be appended along with the other reports when the full committee submission is delivered.

It is our belief, however, that despite its good works and appreciation of the history and development of film as an art, the Ontario Film Institute should be stressing to a far greater degree the industry within this country.

This committee does not believe that any film produced for distribution should be censored or cut but that it should be classified as to audience suitability. This whole area of classification and the administration of the Theatre Act should also come under the Ontario Film Office.

This committee recommends that the functions currently performed by the Ontario Theatres Branch be assigned to the Ontario Film Office in the following manner:

Censorship of films in Ontario should be abolished and replaced by a system of classifications, dividing films into the following categories:

- (a) General
- (b) Parental Guidance Advised
- (c) Restricted to Persons 18 Years of Age and Over
- (d) X

There have, from time to time, in other Provinces been prosecutions at the municipal level under the Criminal Code of films approved by the Provincial Censorship Board. It is recommended that the classifications in the three first categories carries with it (as has been in the past customary in this province) an immunity against prosecution under the Criminal Code.

The addition of the "X" classification should serve as a specific warning to distributors and exhibitors that in the opinion of the Ontario Film Office, this film might be subject to prosecution under the Criminal Code. It is further recommended that such prosecution should be started only with the consent of the Attorney General of the

Province. This solves the problem of determining where vulgarity ends and obscenity starts before the forum where it belongs, namely the courts of the country. Experience in the United States and other Provinces of Canada suggest that prosecution has frequently been commenced in an incompetent fashion and resulted only in additional publicity for the film prosecuted and added revenue to the distributor.

This committee recommends that all exhibition to the public of film of all gauges as well as of video tape be classified by the Ontario Film Office.

Another function of the Ontario Theatres Branch is that of setting standards for theatres and, on a regular basis, inspecting same. This aspect of the duties of the Ontario Theatres Branch has been carried out with commendable efficiency and has, in fact, resulted in Ontario theatres having attained a standard of safety and technical excellence unsurpassed anywhere in the world. This committee recommends that the licensing and inspection of theatres be extended to include places of exhibition to the public of film in all gauges and of video tape.

The final area of activity of the Ontario Theatres Branch is that of licensing projectionists. The licensing of projectionists was originally introduced at a time when highly flammable film printed on nitrate stock was in use throughout the Province and the examination of the projectionists was again a commendable effort to protect the public against the possibility of a fire or explosion in a projection booth. The use of nitrate film became illegal in 1956 and this committee recommends that licensing of projectionists be abolished as no longer serving a useful purpose.

The Ontario Film Office should determine the best method of "showcasing" Canadian films through film festivals. There are many reasons for Ontario to now concern itself with a major film festival and these reasons form the appendix that will be attached to the main report provided by Dr. J. H. Walters who undertook the study of this subject.

There is a difference of opinion among the committee as to where such an international film festival should be held. One view is that it should remain in Stratford with the necessary additional funding of \$30,000. Other committee members feel that Toronto is the best location. The authority for the final decision should rest with the Ontario Film Office.

One final note which we recommend strongly in regard to a film festival is that the Canadian Film Awards be tied in as a culmination of this festival so that a permanent place and date become important and established to all those within and without the industry such that a strong media push can be developed. It is our belief that the National Awards Committee might be interested in this as they have continuing problems in financing.

The Ontario Film Office should make positive steps in the education of filmmakers on behalf of the Ontario film industry. An Ontario Film School should be established to provide specialized, focused instruction on film aimed at turning out graduates with a sophisticated knowledge of film production and techniques. This Film School might be affiliated with a university or community college. Entrance requirements should be strict and enrollment limited to one hundred and fifty students in total. Scholarships and grants should be made available. Industry involvement with such a course of study should be extensive in order that highly employable graduates are available to the Ontario film industry.

The tremendous increase in the number of high school and college students involved in some aspect of the study of film should be encouraged, and the Ontario Film School would not be set up to discourage existing courses, but rather to provide a one-location, concentrated study for those chosen students dedicated to film as an avocation — similar to the National Theatre School or the National Ballet School, although the starting age for students in the Ontario Film School should be significantly higher.

Continued on page 43

INTRO:

We have chosen to reprint here in its entirety CFDC Chairman Gratien Gélinas' report to the Secretary of State, submitted with the Canadian Film Development Corporation's Annual Report, 1971/72. Even though it was released on June 30th, 1972, the report has received extremely limited circulation.

Report of the Chairman

The year 1971-72 marked an important turning point in the continuing growth of the Canadian Film Development Corporation. It was the year in which the Corporation reached the limits of its planned commitments for the first \$10 million which the CFDC Act provided for it in 1968. In October 1971, the Corporation issued a press release informing the industry that it was no longer in a position to commit further funds for feature film production. Shortly thereafter, negotiations were undertaken with the Secretary of State's Department and the Treasury Board and a further \$10 million was added to the Corporation's appropriation by means of a supplementary estimate in December 1971. Nevertheless, throughout the period of negotiations for additional funds, Canadian feature filmmakers continued with their committed projects and 19 feature films were put into production bringing to 64 the grand total of feature films assisted by the CFDC since the Corporation was set up. This figure excludes language versions and short films produced under section 10 (1) (D) of the CFDC Act. Thus, the total investment in feature films assisted by the CFDC increased from \$12 million to \$17.7 million with the Corporation's contribution increasing from \$4 million to \$6.7 million in 1971/72. This reflects a growing confidence on the part of Canadian producers and distributors that a feature film industry is viable in Canada. However, the slowdown caused by the temporary inability of the Corporation to make commitments is also an indication of its importance as a funding partner and catalyst.

Following is a brief summary of CFDC activity during the year under review.

Production

This year total investments in Canadian feature films assisted by the CFDC since its inception in 1968 increased from \$12 million to \$17.7 million. The Corporation's own investment in these films now amounts to \$6.7 million, an increase of \$2.7 million over the year.

Private Canadian investors have contributed \$7.3 million and the balance has come from outside the country, mainly major U.S. film companies. Overall, the monies contributed by private investors increased by \$3.3 million during the year under review, although foreign investment decreased by \$300,000. This reflects the results of the Corporation's policy not to involve U.S. distributors as co-producers, since the returns on such investments have proved disappointing.

Of the \$17.7 million invested in feature film-making over the past four years, \$4.2 million went to Canadian laboratories and technical services and \$4 million to film-makers and other creative contributors to the Canadian film industry. The balance has been largely expended in Canada on other aspects of film production. This film-making activity has created 1,574 engagements for actors and actresses, 791 jobs for technicians and about 361 other jobs to date.

Of the 83 films produced since the inception of the Corporation either in production or completed, 41 were originally produced in French and 42 in English. Ten of the English films were produced in Quebec where they made use of French-speaking performers, technicians and creative staff.

At the end of the year, 34 of the 64 CFDC backed feature films were in distribution and represent a total Corporation investment of \$3,384,000. The cumulative return so far on these films has been \$600,000 with 3 of the films recovering their full production costs and reaching profit positions. The amount recovered during the fiscal year of 1971-72 was down \$99,502 from 1970-71. The reasons for this decline are primarily that the new films placed in distribution during the year were less well received by Canadian audiences. In fact, only two films, "Les Mâles" and "Tiens-toi Bien Après les Oreilles à Papa", were outstanding performers although neither film had completely recovered the Corporation's investment by the end of the year. "Face Off" also did well, achieving a gross box-office in Canada of about

C.F.D.C. Annual Report

\$600,000, a high figure for a Canadian production. However, the film will have to double this figure if the Corporation's investment is to be completely returned. Another important factor influencing the decrease in returns was doubtless the drop-off in movie attendance reported by many Canadian distributors and theatre managers in 1971. Furthermore, as box-office receipts continue to decline, the competition for the film product becomes more intense. The successful films have longer runs, thus keeping the less successful films out of circulation.

The foundation of any successful feature film industry rests on the creativity and experience of its producers. Canada must develop its own skilled producers and this takes time and the opportunity to undertake major film productions. We are now witnessing in Canada the emergence of a core of production talent which has the promise of much greater results in the future. There still remains a great need in this country for experienced producers, but it is gratifying to see that the situation is improving year by year. The CFDC has moved firmly in the direction of making certain that all film projects it approves are supported by a solid group of experienced administrators and producers. There may be some criticism that the Corporation applies this principle too rigidly, and indeed it is often tempting to get involved in projects which are strong on the imagination, originality and enthusiasm of beginners but weak in terms of know-how. In the Corporation's experience, it is both artistically and commercially hazardous to invest in such productions except in cases where the budgets are very modest. Not infrequently, the Corporation is called upon to inject additional funds into productions where the producers have exceeded their budget estimates. The Corporation must continue to insist upon realistic production budgets at the outset and will continue to maintain close surveillance during production in order to ensure the efficient management of the Corporation's financial commitments and to maintain the confidence of private investors. It is these stringent controls on budgets and expenditures which will enable the Corporation to limit the amount of investment in a project to the initial commitment. Clearly, to be fair to

all applicants, the Corporation should not have to provide extra funds to one producer since this will be primarily to the disadvantage of other producers applying to the Corporation.

As referred to earlier, the growing participation of private investors in the financing of Corporation supported films is most gratifying. This enables the Corporation to increase the number of projects in which it invests and generally to broaden the whole spectrum of feature film production in Canada. It also leads to the development of better film-making facilities and the attraction of talent. Moreover, the increasing availability of risk capital makes the Corporation more and more optimistic that producers will soon be making films which do not involve its financial participation.

The Statistics Canada figures for 1970 attached to this report show an increase in production activity of 30 per cent from 1969 to 1970, reflecting to a considerable extent the results of CFDC investments in 1970. The figures also show that the number of feature films produced and distributed in Canada increased from 10 to 53.

Distribution and Exhibition

This year nine Canadian distribution companies invested in Canadian feature films. Ciné-Art Distributing Company Ltd. for example, put money into "Tiens-Toi Bien Après les Oreilles à Papa" and Alliance Film Distribution Ltd. invested in "Face Off", two of the most successful box-office Canadian feature films. Other distribution companies which invested in Canadian films this year include Les Films Mutuels with "Fleur Bleue", La Compagnie France Film of Montreal which participated in the production of "Les Mâles", Phoenix Films Inc. of Toronto in "Rip Off" and Faroun in "Les Smattes". Additional distributors investing in Canadian feature films are Astral Films Ltd., Glen Warren Productions Ltd., Prima Film Inc. and Gendon Films Ltd.

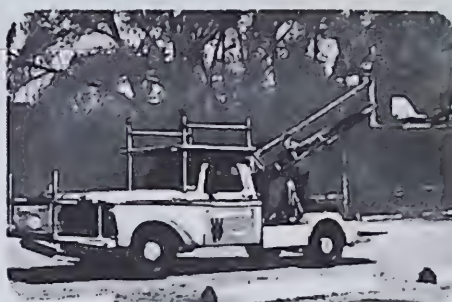
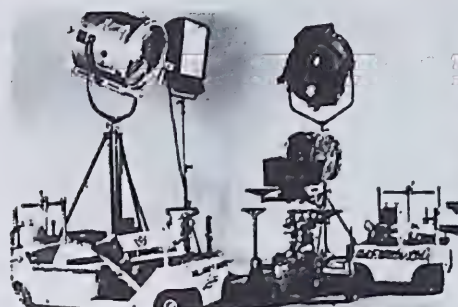
Among the major exhibitors, Famous Players remains the only company so far to participate financially in the production of Canadian films.

Cont'd on page 72

SHOOTING IN CANADA?

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650 W QUARTZ FOCUSING
8 KW SOFT
4 KW SOFT
2 KW SOFT
9-6-1-MOLE PAR QUARTZ
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6/6 CABLE
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WORRAL GEAR HEADS
PAT HUSTIS CRANE CAR

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Canadian Film Industry Panel

by george csaba koller

Toronto's Saint Lawrence Centre was the scene in late November of a very interesting, revealing, and in the long run, helpful panel discussion on the present state of the Canadian film industry. Organized by Mrs. Teitelbaum from the Centre, the meeting was just one of a series designed to explore areas of public concern. It was open forum, and even though the panelists tied up most of the time, the audience had a chance to get its very pointed and sometimes loaded questions into the stream of the discussion.

Sitting at the semi-circular table on the stage were from left to right George Destounis, President of Famous Players of Canada Ltd., Paramount's Canadian motion picture theatre chain, and perhaps the most powerful exhibitor in this country; William Fruet, screenwriter/director of *Wedding in White*, voted best feature film of 1972 at the Canadian Film Awards; Sandra Gathercole of the Toronto Filmmakers Co-op and an active lobbyist for a Canadian content quota; John Hofsess, filmmaker and critic, notably of *Macleans* magazine; Gerald Pratley, chairman for the evening and our best known critic as well as being the head of the Ontario Film Institute; Allan King, director of *Warrendale* and *A Married Couple*; and Michael Spencer, Executive Director of the Canadian Film Development Corporation.

The house was packed with over five hundred people from every level of the film business, as well as with representatives of Canada's film-going public. The event was preceeded by the showing of three NFB films *Evolution*, *Sunburst*, and *Street Musique*. Then Gerald Pratley introduced the panel to the audience, and the discussion began.

Due to lack of space, we had to edit the transcript of a tape we made of the entire three-hour session:

Patricia Murphy (hostess of a Toronto women's talk show, aiming her question at George Destounis):

"You said in reply to a previous question that if a Canadian film was no good, you weren't interested in playing it. I would suggest that your chain plays a great many mediocre films, if not downright crappy films, and that if we are making films of that calibre in Canada we should put them in those spots instead of the ones from other countries (burst of applause)

George Destounis: "I do agree with you, there is an awful lot of bad pictures... However, let me remind you that since we operate 52 weeks of the year, when we deal with certain distributors, we deal with

their good and their bad... The advantages of dealing with a distribution company that gives you a *Sound of Music* or a *Sounder* are obvious. During the course of the year there may be five top box-office attractions (from a company like) Fox or Paramount or Warner Brothers. It's easy enough to say that we'll play it, and try to dispose of the bad ones at times when it's not necessarily desirable for play-off, and reduce the playing time, etc. What you say to me is that no matter how bad it is, play it. I say to you truly, I do not believe that to be the answer.

Sandra Gathercole: "Could I ask you a question on that point? Could I ask you whether promotion, handling, publicity policies and so on have any bearing at all on box-office takes of films? Canadian or not?"

Destounis: "No question about that, it has a tremendous impact. I can make reference to it, but you must have something in mind, so I'll wait! (laughter)

Gathercole: "The feeling coming out here tonight is that Canadian films are intrinsically bad. I'm sorry - I just won't accept that thesis. On a percentage basis, we are turning out as many good, bad, and indifferent films as other film producing countries. But there is a prevailing attitude that seems to come from the chains which own most of the theatres, that a Canadian film is highly unlikely to succeed. Psychologically, you're positioning Canadian films at a strong disadvantage in doing that. The minute you take a film and you figure it's a 'stiff' before you get it out, you don't promote it properly, you don't handle it properly. Most Canadian films do not have anything like the type of promotion effort behind them that American films have when they come here." (applause)

Destounis: "You're absolutely right. But I do, in all fairness, want to say that we do not judge the attraction. We look at it, we may create an opinion about it. But the distributor has set up his own ad campaign. We will argue with that campaign on one ground only, if we feel that his budget far exceeds the potential return. The only time we object is if the distributor wants to spend six or eight thousand dollars on advertising, and we know that some of the best returns in that theatre will not generate it. The attraction that played (in Toronto) prior to *Wedding In White* (meaning *A Fan's Notes*) about which we were severely criticised for lack of an advertising budget, those who criticise us should go directly to the distributor. We do not dictate budgets to

distributors! We are exhibitors. We accept attractions, we normally accept the (promotion) budget, and we play it. I defy anyone in this audience to say that we make up the ads or have final determination of what is going to be spent. We will defend the amount based on gross, but we will not set the amount."

Two side notes: a larger Canadian distributor has privately refuted this public statement by Mr. Destounis; second, Pierre David of Les Films Mutuels, a Montreal distribution company, has just managed to convince Famous Players to 'launch' Canadian films with 8, 10, or 12 thousand-dollar promotion campaigns on a trial basis in Montreal and Vancouver. He says this is just common sense. He's been doing this with Quebec films for some time now, and Canadian films don't stand a chance if such 'launchings' aren't engineered to establish in the public mind that they are, in fact, equal to foreign productions with lavish openings, etc.

Gerald Pratley: "Mr. Destounis, earlier in this discussion you mentioned that you should 'have a talk with the boys' because Mon Oncle Antoine had not reached Windsor and London, Ontario. "Your boys" have for so long tuned to taking films from other countries, which in a sense come off the production line, that they think of them first. They don't think of the Canadian films. There are fewer of them, they are more individualistic, and (your boys) think they might not fit in as easily. So they take that which is set, which they've been doing for many, many years. Do you think you could do anything about that attitude?"

Destounis: "I think we could do a lot about it, but we better look at the problem as it really is. Whoever the distributor may be, they have annually what they call 'product reels'. Every year a convention takes place in a different city in the United States, called the NATO convention. The National Association of Theatre Owners. (laughter) Did I say something wrong?"

Pratley: "Everybody else knows a different NATO. . . ."

Destounis: "Oh. Well, this one is just as bad at times. But when we send down representatives of our booking and buying department they are privileged to see good, bad, or indifferent product reels that will illustrate short versions of upcoming attractions. The last one was held in Miami. What happens, is they're exposed to American magazines, of which we get our abundance. Whether we get it through Photoplay, Screen Guide; and they tell you in December exactly what is available for our screens next June. We have completed our Christmas bookings, are earmarked for Easter, and have strong indications of what will be available next June. June happens to be the most important release date of the American companies. I cannot tell you the completion date of the next Canadian production. Nor have I been advised of any title that is forthcoming other than the ones we, Famous Players, have contributed to."

We find it very hard to believe that Mr. Destounis has not read the Canadian issue of Variety, published a week before the panel, which included a long list of upcoming 'attractions' available from Canada. May we also suggest that from now on he read Cinema Canada to keep up with Canadian Film News?

Destounis: "Whether it's going to be a plug or not, I'm going to say it. Famous Players, since 1969, has contributed pretty close to \$1,500,000 in an equity position. In other words, we have a small piece of the action (in a number of Canadian films). At the same time we have advanced - and I've checked these facts before I came here because they told me that I shouldn't show up - in what we call advance film rental, \$160,000. That is, we gave them \$10,000 and advanced five to assist in promotion or completion, or God knows why they ran into slight problems. We have participated in a picture which I will not mention, but I'll tell you how bad it is. I don't believe we'll get the print cost out of it. (laughter)"

In a world where how 'good' a film is hangs on its box-office gross, artists as filmmakers don't quite make it.

Destounis: "For the 52 years that Famous has been in business, we've been exposed to the American culture. True. And the fact that Famous Players is 51 per cent American, obviously makes me an American too. True. The fact remains, that even if you wanted, in all fairness, to deliberately play a Canadian production because it is Canadian, or to try and single out a theatre that will play nothing but Canadian, I say that you'd be doing a terrible injustice. Why not treat that picture without saying American, Canadian, British or otherwise and let it speak for itself." (applause)

Allan King: "I'd like to make a comment here. I think it's been very good that Famous Players has been investing in feature production as it has in the last two or three years. Yet we remain in a difficult situation as producers, as makers of Canadian film. I think it's fair that a film stand on its own feet and be judged on its own merits. We do have an extremely difficult economic situation, nonetheless. The amount of

money we have dispensed to attract an audience into theatres for Canadian films is extremely small, and some means have got to be found to develop adequate launching campaigns, and advertising for Canadian films. We also need some kind of assistance to launch in the States or to get into other markets. It's extremely difficult to go down to the States with a Canadian-sized budget and try to compete in that market against budgets that are 10, 20 times as large."

Man from the audience: "I would like to ask why there is no representative from the French-Canadian cinema on the panel tonight?"

Mrs. Teitelbaum (the meeting's organizer): "We did try to get Claude Jutra, but were unable to do so. Our budget simply does not allow for bringing people in from out of town. We just can't afford it, as simple as that. I'm sorry."

Michael Spencer: "So far as the Canadian Film Development Corporation is concerned, we have had much more success in supporting French-Canadian movies than we have had in supporting English-Canadian movies up to now. My opinion is that this is largely due to a) the language factor, and b) the fact that Montreal television has created a fairly large number of stars, whose names are very well known to French-Canadians. And directors like Claude Jutra and Gilles Carle, because their films were popular, have been able to achieve a certain amount of continuity, which is essential to an effective film industry."

"I was chatting with Bill Fruet earlier this evening and I asked him what he planned to do next. Well, Bill Fruet is still thinking about what he is planning to do next. On the other hand, Gilles Carle is now working on his fifth script, and after his fifth script I imagine he'll have a sixth script. He just assumes that he'll go on making features because there's money and enthusiasm and excitement for the kind of films he's making. But I believe it's the audience and the stars which have made the French-Canadian cinema into a much more aggressive and exciting operation than its English-Canadian counterpart. I might add that whereas very few English-Canadian films have got as far as New York, there are two of Gilles Carle's films now running in Paris, and they are being very well received by the audiences there, and we expect that they'll make further penetration into international markets."

Gathercole: "Why is it that films of Quebec are more readily available to be seen in New York and often in Europe than they are in Toronto?"

Spencer: "We are very concerned about that situation and are looking to various ways that might be found of increasing the distribution of French-Canadian films in English-Canada. Many of the important French-Canadian films are handled by a company in Montreal called France Film, which only recently decided to transfer its English-Canadian rights on some of those films to another distribution company called Cinépix. I hope that Cinépix will be able to bring some of those films to English Canada. I don't believe that the cause is lost. A film once made is still available for distribution and no doubt some, or perhaps all of them, will eventually get into English-Canadian markets."

Pratley: "One thing came up at the Canadian Film Awards. This year we had an unprecedented number of films from Montreal in French of course, but without English subtitles. Many people asked, including the critics and the press for example, why is it that these films that are made with taxpayers' money (CFDC) are not available with English subtitles, or conversely, if it's an English language film, why isn't it available with French subtitles. Could you tell us something about that, Michael? Wouldn't it seem to be sensible for you to put a clause in all contracts saying that the film should be available with subtitles?"

Spencer: "I'd like to give you a short answer, Mr. Pratley. The answer is yes and we're going to do it." (thunderous applause)

Pratley: "That's fantastic! You've taken my breath away. (laughter) Then you might like to know, for example, that two of the winning films in the Film Awards, *The True Nature of Bernadette* and *The Time of the Hunt*, the only two French-language films that were entered with subtitles, both went immediately off to other festivals. But it's very reassuring and encouraging to hear that something is going to be done about the language problem."

John Hofess: "I'd like to ask Mr. Destounis that if *Wedding In White*, as I understand, had a budget of around \$270,000, how much would it have to gross in Canada for it to earn its cost back?"

Destounis: "Without necessarily knowing the distribution deal, and if that's the total budget, I'd take a fast rule of thumb, and say three times budget cost. If it's 270 I would say it would take \$710,000 in order to get its money back."

Hofess: "What is the maximum? Face-Off for example, with \$500,000, is that the maximum to your knowledge?"

Face-Off grossed \$700,000 in Canada alone, according to John Bassett. Jean-Claude Fournier's *Two Women in Gold* grossed \$2.5 million in Quebec alone, and since then it has been released in

English-Canada.

Destounis: "As a take in Canada? Famous did not play it across Canada. I would say the figure that has been quoted to you is right. But Face-Off had a more commercial play-off by nature of the attraction than Mon Oncle Antoine. We ourselves, in booking Mon Oncle Antoine took selective theatres, not what you'd call art theatres but they are of a smaller nature. They play a fundamentally better calibre attraction, and that's not to discredit Face-Off. It's your own cup of tea, but we try to relegate each where we believe it will get the best dollar."

Gathercole: "Do I understand you correctly in that you played Face-Off more commercially and wider than Mon Oncle Antoine? Is that correct?"

Destounis: "Yes."

Gathercole: "Could I ask you why you did that? Because it seems to me that if our aspirations for the film industry in this country are made at the level of Face-Off when we're producing works of the calibre of Mon Oncle Antoine, then we're wasting \$20 million of our taxpayers' money."

Destounis: "Well, let's take two good attractions. Let's take any fine given western and let's take a Cannes Festival award-winner called Slaughterhouse Five. It is obvious that we are not going to relegate these two entirely separate title attractions to the same outlets. Unless the latter is tremendously successful, that general commercial western should gross more. That commercial picture would get what we call a 'multiple run.' Slaughterhouse Five may not get that kind of treatment. It is a good picture, it could be an excellent picture. Obviously it is — business is good — but you would not relegate it to what I call a 'grind policy'. I hope you don't misunderstand me. I'm not knocking anything. I can't afford to, we need them all! (laughter)

Spencer: "I just wanted to take slight issue with my friend, Mr. Destounis. I think the figures (on recouping the cost of a film) are a bit more like 5 to 1, rather than 3 to 1. My impression is that Wedding In White, costing about \$300,000, would have to make probably around a million, or a million one or a million two in Canada, before we'd get our money back. You know we're nowhere getting our money back from Face-Off, even though it did \$600,000, or something like that, in Canada."

Destounis: "Michael, if you are right, my sympathies go to you." (laughter, applause)

Gathercole: "I'd like to point out that since 1968 we have increased feature film production in this country by something like 500 or 600 per cent. We have gone from maybe one or two Canadian films shown in Ontario theatres that year to nine films in 70/71, and in 71/72 there were twenty films shown. Now of the twenty, two were listed as McCabe and Mrs. Miller, and Groundstar Conspiracy, so obviously we're not quite sure what's Canadian. (laughter) But the point is that the percentage of films being exhibited in this province, in this country, aside from Quebec, in no way reflects the increased production. This is a basic contradiction, and as long as we're putting government money into creating a distinct Canadian cinema, then we've got to seriously ask the people who control our theatres, why is it that there's such a huge discrepancy in the numbers produced and the numbers exhibited. I don't think we can accept the answer that the films just aren't good enough."

Destounis: "Mr. Chairman, may I reply to the young lady?"

Destounis kept calling Ms. Gathercole 'Susan' all night, even though her first name is Sandra.

Pratley: "Yes, please do."

Destounis: "I wonder if you could list me titles of unreleased Canadian productions in the city of Toronto. Can you give me some titles?"

Gathercole: "Of unreleased?"

Destounis: "Yeah, pictures that have not been exposed in Toronto. Canadian-made, excluding French, of course. That's a separate entity."

Gathercole: "Well, I can tell you that in the Canadian Film-Makers Distribution Centre, which is a non-commercial, non-theatrical distribution outlet for Canadian, presumably short films, we now have 25. . ."

Destounis: "No, no, features."

Gathercole: "Yes, we now have 25 feature films which are there by default, because they can find no commercial distributor."

Destounis: "Are these 25 attractions in 35mm?"

Gathercole: "No, most of them are not in 35."

Destounis: "I'm sorry, I didn't hear that."

Gathercole: "They are not in 35mm but I don't think we can continue this discussion on this strict commercial imperative which you are taking, which is to say if it's not in 35 it's not playable. Surely we're talking about. . ."

Destounis: "No, I didn't say it wasn't playable. I simply wanted to know if there was anything in 35mm. . ." (laughter)

A necessary digression at this point. There certainly are quite a large

number of Canadian films in 35mm waiting to be played in Toronto, or anywhere in English Canada, for that matter. We can't accept Mr. Destounis' exclusion of French-sound-track films made in Quebec as being a separate entity. Quebec still happens to be a part of Canada.

Even though "The True Nature of Bernadette" has opened since then in Toronto at a small theatre, "Le Temps d'une Chasse," "Les Colombes," "La Vie Revée," "Quelques Arpents de Neige," "La Conquête," "Floralie Où Es-Tu?" "Les Smattes," "Montréal Blues," "J'ai Mon Voyage," "La Maudite Galette," "Kamouraska," "Taureau," and "Le Mort d'une Bucheron," have yet to do so. Not to mention "La Tendresse Ordinaire," "Les Allées de la Terre," "1461 Jours," "O.K. . . Liberté," and "IXE-13," all French-track features from the NFB, where "Mon Oncle Antoine" came from. Or "Tu Brûles . . . Tu Brûles," "Bar-Salon," "Allo Toul'monde," and "Une Nuit en Amérique," all upcoming 'attractions' from l'Association Coopérative de Productions Audio-Visuelles. And judging from "La Vie Revée," there are many talented people working at the Coopérative.

This recent Canadian production boom has been equally kind to English-track features. "Eliza's Horoscope," "Come on Children," "Keep It in the Family," "Last of the Big Guns," "Lies My Father Told Me," "U-Turn," "The Pyx," "The Rainbow Boys," "Alien Thunder," "Conflict Canada," "Spring Coolie," "Get Back" (or is it now "Surf's Up"?), "August and July," and "Godsend," are some of the titles Mr. Destounis may look forward to. Most of these features are or will be available in 35mm or wider-screen format. There are 37 Canadian titles here, for Famous Players to book, either at Easter, June, or Christmas!

Pratley: "What Mr. Destounis is saying actually is that commercial cinemas are equipped usually with 35mm projectors. Therefore, if you make a 16mm film that may be an exceptionally good one, it has to be enlarged to 35mm before it can be shown in these theatres. The question is, who puts up the money to make the enlargement possible. Would you expect, Sandra, Mr. Destounis' company to make the money available to make the films into the size that he can show in his theatres?"

Gathercole: "Yeah, definitely. I don't think it would hurt. (laughter) When Mr. Destounis says that he's invested a million and a half dollars in production of Canadian films, I would be more interested in hearing what his gross profits were going out of the country in the same period." (applause)

Pratley: "I'll let Mr. Destounis answer that." (laughter)

Destounis: "You know, you make it sound as if this thing just developed overnight, as if there were no other American company in this country but Famous Players. I have no idea. I've been there for six years. We generate a reasonably fair amount, and obviously the last four years have been all right. I'm still there. (laughter) I don't know exactly what. I can take a fast calculation based on the number of shares in G plus W (the American conglomerate that owns Paramount, and through Paramount, Famous Players Canada Ltd.) and multiply that by the annual dividend and give you a fast calculation. But why don't you ask me one more question? Why do you want to know what's going out, why don't you find out what's being spent within this country? Why don't you ask us whether we have 5 or 6 or 7,000 Canadian employees? Why don't you ask whether the same multinational conglomerate has re-invested in this country in excess of \$29 million in cinemas? They have taken out their dividends as the Canadian 49 per cent matched equally, and Susan, I've got good news for you. In the Imperial Six, rather than take the cost of 16mm to 35mm (and Mr. Pratley is aware of it, I thank him for not exposing me earlier) we are going to put in a 16mm camera (sic) in one of our 300 seats, and we've made two promises which we'll live up to. I'm not going to mention the gentleman's name, but we've guaranteed to play five of his Canadian films in the course of one year. Now whether he runs one week each, or ten weeks each, we have committed to five. We will install a mag and bothered about where the money goes. I don't really know." (applause)

Mr. Destounis skillfully evaded the question of how much profit Famous Players makes per year. Two weeks prior to the meeting, Variety reported that Famous Players Canada grossed a record \$65,000,000 during the previous fiscal year, 22 per cent of the total Paramount gross. And if Paramount's pre-tax profit margin holds true for its Canadian exhibition arm, then Famous Players must have grossed something like \$9,000,000 before taxes. How much of that goes over the border? God only knows, and perhaps Mr. Destounis, but he wasn't saying that night. But even a conservative estimate would put the exhibition chain's total earnings for the past four years above \$200,000,000. And out of that they magnanimously invested \$1.5 million in Canadian productions. True, none of the other Canadian exhibitors are doing it, except Bennett Fode. . . But then, according to Variety, the average member of the National Association of Theatre Owners earns \$5,000 a week, which adds up to \$260,000 per year, so at



least some of those millions are accounted for.

William Fruet: "I'm just curious, because this is supposedly an audience that's concerned about film in Canada. We had a series in the summer called *Naked Came the Maple Leaf*. I wonder just how many people even saw two of those films this summer. (*very few hands were raised*) Ah, I think that sort of speaks for itself right there."

Spencer: "I wanted to point out that one of the problems about the kind of discussion that has been going on between Mr. Destounis and Miss Gathercole is the fact that we don't really know what is the available running time for all Canadian feature films in all Canadian theatres and what percentage of that time should be allocated to Canadian films. I guess we're probably aware of the fact that Canada normally imports something of the order of 800 feature films every year from other countries. About half come from the U.S. The question is, if we finance 20, you know 20 over 800 is probably not very much more than the exposure we're now getting. The question is, should we get more, and I guess we really need to know what is the right statistical information, so that we can really decide what we're aiming for. Otherwise we're just talking generalities, and everybody is on the side of motherhood in this situation, Mr. Destounis. (*laughter*)"

David Beard, of Cinebooks in Toronto, offered the highlight of the evening with a witty comment about *Backstage I and II* being the kiss of death to a film. He also attacked Mr. Destounis for charging outrageous admissions to dirty little theatres showing badly scratched prints of films. When Mr. Destounis tried to defend the proposed Imperial theatre, David Beard said, "You know, I think these people actually believe all that crap. . . ." To which Mr. Destounis replied, "If you tell them often enough, you can get them to believe it." This lively conversation ended with applause and laughter.

There was a great deal of discussion about small towns with only one theatre where the exhibitor has an obvious monopoly, and where any film would be well attended simply for lack of alternatives. A suggestion was that Canadian films should be played in these locations.

Allan King discussed at length the very serious problem of trying to make distinctly Canadian films, and hailed Quebec as having come to grips with its own identity in terms of films. Michael Spencer assured everyone that the Quebec audience does in fact support the film industry there. "We are hopefully moving into a situation where the fact that it is a Canadian film will be a plus factor at the box-office. That situation already exists in Quebec." Allan King seemed to think that English Canadians will have to shed their dependent personality and their colonial mentality before their films will reflect the kind of concerned self-groping evident in Quebec films.

Kirwan Cox expressed pleasure at hearing Mr. Destounis come out in favour of a Canadian content quota, and asked Michael Spencer if the CFDC ever thought about setting up a distributor of its own. In other words a government distributor, who would presumably have the finances and maybe the clout, to be able to handle Canadian films in a way that maybe an American distributor would consider uneconomic.

Spencer: "The solutions involving assistance to distribution certainly seem to me to be fairly obvious. As to what should be done and how it should be done, whether that should be by a separate corporation or by the CFDC, I think it's a bit too fine to say that. On the other hand of course I do believe that the distributors in Canada may tend to believe that if only the government would sort of move in and take over all these difficult movies, then they wouldn't have to worry about them. I somehow feel that they do have a responsibility to work with us in order to try and get them to sell."

Gathercole: "Mr. Spencer, is there not a very sane and obvious way of making them aware of that responsibility through a quota system? One of the things that make Canada unique is that we are practically the only film producing country in the world which has no form of protection for its own films. And yet we are obviously, since we have no language and cultural barriers (*with the U.S.*), the most vulnerable country. I cannot, and I've examined it at great length, see anything which is more beneficial under the present system than it would be under a quota, economically, artistically, and culturally to Canada. I can't see any benefit in maintaining the present system as opposed to a new approach."

Gerald Pratley pointed out that a quota should be placed on distributors, and exhibitors shouldn't always be singled out. Whereas now one or two distributors are carrying the full load of all major Canadian productions, these 'difficult' films should be spread out evenly among all the major distributors, so that each would take a lesser risk. Michael Spencer replied that he hadn't thought of that idea too seriously.

Spencer: "Most people who talk about quotas actually talk about exhibition quotas because they're easier to understand. The point is that Famous Players in its 300 theatres would have to run a percentage of Canadian product. That's an easy thing to comprehend. The problem with it is that it happens to be a provincial matter, and it would be necessary for the federal government to proceed province by province perhaps starting with Prince Edward Island to see if they could persuade them to do it, or British Columbia, or Ontario, or whatever. I must say that I don't give a very high priority to that."

"I give a much higher priority to trying to get some sort of Eedee plan operating in Canada on the basis of which some part of the money that is paid by anybody going to see a movie, whether foreign or Canadian, in Canada is paid directly from the box-office to the producer. Without anybody getting in-between: there's too much sort of taking a bit off here for prints and advertising and percentages for distributors and the house keeps half and so on. I'd like to get, say five cents a ticket going straight back to the producer. Five cents a ticket on the basis of 1969 or '68 statistics would come up with a fund of \$4 million. And \$4 million a year put into the hands of Canadian producers would change the situation quite radically."

"I still believe that it's important to get films made and I still believe that the good ones will get shown, and that some way has to be found getting the ones that aren't quite so good sort of pushed up the scale and assisted in some way. I do have a fear that a quota might result in a lot of the wrong kinds of films being produced. Playing a number of re-runs, morning screenings, and other gimmicks like that which can too easily be thought up. And of course once the exhibitors start thinking up those schemes, then you have to employ more inspectors and it gets to be a bit of a mess in my opinion."

Gathercole: "But surely film is too potent a cultural media to just abandon to problems of producing, having to hire more inspectors, and so on. It seems to me that if we're spending 20 or 30 million dollars of taxpayers' money trying to build this industry, then we are delinquent unless we follow up every possible means of facilitating access between the audience and the films."

Spencer: "I agree with you, but in view of the fact that we have a limited number of films I would rather follow up on the films that I've got money in. I'd rather push them, worry about them, and make sure they got shown, than sit back and say I don't have to worry about any of that because now we've got a quota. I think it would be better to

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George Destounis: "My personal opinion, in case somebody is scared to ask the question, and not representing the opinion of the industry or my corporation, is that I favour quotas!"

treat films on an individual basis and really try and get them into theatres by whatever pressure we can bring to bear."

Ivan Reitman: "This is a further comment on this question. I think it is a little simplistic to blame the problems of the Canadian film industry on exhibition and distribution. It's people that are going to see the movies, and even if we have theatres available and distributors can spend a lot of money, if the audience doesn't like the film, nothing is going to happen. We have to put the responsibility and the blame on our producers and directors. They're just going to have to make better pictures." (applause)

Coming from the director who made Foxy Lady and Cannibal Girls, and being addressed to a panel including Allan King and Bill Fruet, Mr. Reitman's comments seem puzzling at best.

A young man from the audience at this point expressed his 'fear' that a quota system would limit his freedom as to what movies he in fact could or could not see.

Gathercole: "Well, can you suggest to me how we can get rid of the unacknowledged American quota without imposing a quota of our own? I just don't think it's unnatural to ask for 15 per cent of the films played in this country be the art of this country. I also think that if you impose a quota, you should put a 50 per cent ceiling so there's no question of censorship of other films or banning other films. I'm just saying that we have a very difficult political situation where we've grown up next to a very powerful country and it's not the fault of the chains specifically, it's not entirely the fault of the audience. But if we spoke Swahili and dealt in drachmas, we wouldn't have this problem. But we have to be mature enough to realize that we do in fact have a problem. We speak English and we're swamped culturally, and to impose a quota for a minimal number of Canadian films when we as taxpayers have already made the commitment to build the industry, I don't think is that unreasonable. We're just asking for a little bit of room in our theatres."

A man from the audience at this point said that we should force the U.S. market to take just as many of our good, mediocre, or poor films as they dump on the Canadian market. George Destounis said that this would force him to go on welfare, and that he wouldn't want to be the one to force the American distributors to make that deal or else. His

point was that if they would pull their revenue producing products out of the Canadian market, the exhibition business in this country would collapse. A debatable issue, at best. He also said that since the U.S. motion picture business operates under a free enterprise system, you would have to deal with each distributor individually.

He came out in favour of U.S.-Canadian co-productions, even though he expressed awareness of Michael Spencer's opposition to it. He said co-productions were good, since they guaranteed automatic distribution in the States. (The unfortunate case of A Fan's Notes would disprove this.)

Man from the audience: "If the government is taking my tax money to set up a film industry in Canada, I'd like to see the Canadian government put some clout into it and protect our investment. I think it could be done. There aren't that many distributors and Mr. Destounis is probably rightfully blaming the distributors who are big controllers, and if the government can say to them if you can't take our 20 pictures a year and distribute them in the American market, I don't think we can take all of your 800. Now if you can play one off against the other, like the early horse traders. . . ."

Spencer: "The point is that there's no U.S. government control of their industry, with which we could make any kind of arrangement. We can do that with France, we can do it with Italy, we can do it with many other countries, but we can't do it with the United States. It's true that we have been known to try and co-produce films with American majors. However, that's not the method that we are presently adopting. We are going more on the idea that Canadians can produce their own feature films in Canada to their own specifications. And if the Canadian audience will support them, in our view, they will be sold abroad. Generally speaking, our relations with American co-producers are such that it's very difficult to convince them that we know anything. They come up here and they say "you guys know how to operate cameras?" "Can you provide electricity?" or something like that. They want us to hew the wood and draw the water, but they're not prepared to give us a chance to write scripts or direct pictures. And as long as that's the situation, I'm not really too keen on co-producing with Americans." (applause) ●

Finally, it is the view of this committee that the Ontario Government ought to establish a set amount of dollars per year to be allocated by the Ontario Film Office to script development and the pre-production work necessary to initiate a feature production.

The Canadian Film Development Corporation is largely responsible for the emergence of the Canadian industry on the feature level, and is available to help fund productions, but only after a script and a package have been presented. Unfortunately, it is just not possible for many of the talented people in the field to financially get to the point where the CFDC requirements begin. Consequently, the Ontario Film Office should fill this void by screening and evaluating writers and directors and their ideas and eventually allocate pre-production monies to the extent of \$250,000 per year, with an upper limit of \$12,500 per applicant.

Time limits and budget limits on the grants would be instituted as well and the scripts would become the property of the Ontario Film Office if the work developed was not turned into a film within a set period. For those scripts that are turned into features, the monies allocated would be returned as part of the budget of the film and an equity position in the film would also be taken, similar to the CFDC.

RECOMMENDATIONS

It is recommended that the Ministry of Industry and Tourism consider the following on behalf of the Ontario film industry:

- (1) Establish an Ontario Film Office with overall responsibility for the industry and its administration, encouragement, classifications, and directions.
- (2) Implement a quota system whereby every theatre in Ontario would be required to exhibit eight weeks of Canadian feature films over a two year period. In the case of multiple auditorium theatres, 7.7 per cent of total seating capacity should be devoted to Canadian feature films over a two year period.
- (3) As an incentive to theatre exposure of Canadian feature films, offer a bonus incentive based on the 10 per cent provincial tax on each admission. For Canadian feature films, the theatre should receive a direct rebate of 5 per cent on each admission or one-half the 10 per cent tax. For feature films made in Ontario, the producer should receive a direct rebate of 5 per cent of each admission or one-half the 10 per cent tax. The rebate to the producer is to encourage feature film production in Ontario.

Where a Canadian production is made outside Ontario, the 5 per cent producer rebate will revert to the Ontario Film Office as additional operating capital.

- (4) The Ontario Film Office should assume the functions and responsibilities presently executed by the Ontario Theatres Branch.
- (5) Develop through the Ontario Film Office, a major international film festival incorporating the Canadian Film Awards.
- (6) Support a single Ontario Film School being a trade school of the highest standards and of limited enrolment using scholarships and grants to attract top-calibre graduates into the Ontario film industry. The lecturers would be people with professional practical experience who ultimately might draw upon students as assistants.
- (7) Establish a script development and pre-production fund of \$250,000 per year to be administered by the Ontario Film Office.
- (8) The Ontario Development Corporation should be encouraged to support the "hardware" (e.g. laboratories, lighting, cameras and sound, et cetera) essential to the Ontario Film industry.
- (9) The Ontario Department of Education and such subsidiaries as OISE and OECA should be encouraged to commission and distribute Canadian produced films and other audio-visual productions as against the importation of those films which are, to a large degree, now being produced for Canadian consumption by American firms.
- (10) Films should be categorized as general, parental guidance advised, restricted to persons 18 years and over, or X. The last category could be subject to prosecution under the Criminal Code by the Ministry of Justice if that Department saw fit. The Ontario Film Office would not only categorize films, but also video-tape.
- (11) The licensing of film projectionists is no longer a necessity and should be abolished.
- (12) The Ontario Government should recommend to the Federal Government that the withholding tax in respect to American pictures be increased to 15 per cent and the additional 5 per cent be distributed into the Canadian Film Industry. At the moment, the American withholding tax in respect to Canadian pictures is 15 per cent and we see no justifiable reason these international rates should differ. ●

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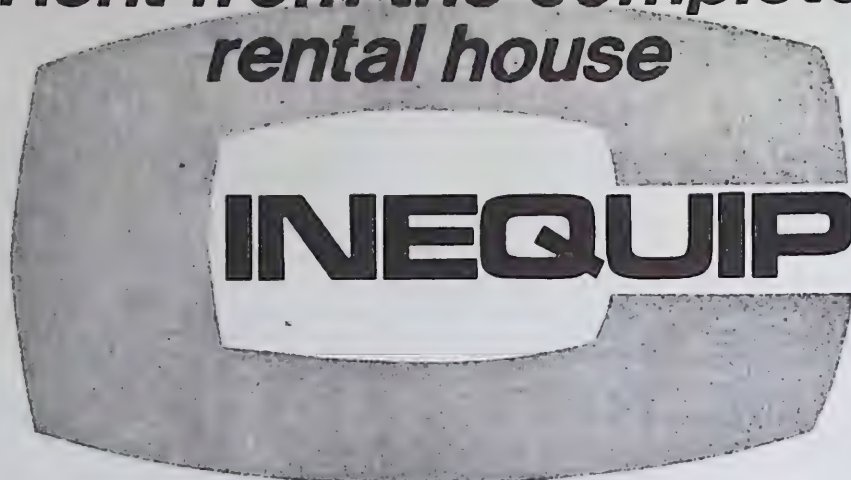
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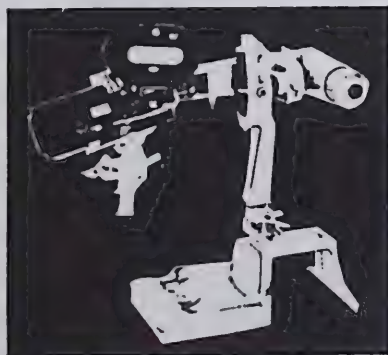
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OOOPS

In a continuing effort to be all right, all the time, Cinema Canada proudly institutes its "Ooops" page, for all those erratic errata which slip in now and then.

From issue #5, our list of apologies include one to Harold Eady of Bonded International, whose name we inadvertently misspelled. Another to Sandy Solmon, for leaving off all her photo credits except one, and for that *one* being covered by a flap. She took all those pictures at the film awards, except one, but that's a long story.

In the "On Location: Southeast Asia" article, a photo caption incorrectly identified Peter Flemington as Des McCalmont, and the Phillipines as Borneo. The Paper Chase is not set in the 1940's, but has a contemporary theme. Les Corps Célestes is supposedly not about prostitutes, only a *madame*, and takes place in the 1930's, not in the last century.

We are especially ashamed of one error: Michel Tremblay, the country's fastest rising young playwright, was not identified as the person to the left of André Brassard, his collaborator. And his 'waitress litany' in *joual* consists of "deux Cokes! Un smoked meat fat avec des pickles, un sandwich au jambon salade mayonnaise, un ordre de toasts, un milkshake au chocolat. Deux hamburgers platters avec trois sauces pis pas de cold-slaw. . . ." and not of our feeble attempts to translate it.

The continuing flow of changes governs Michael Snow's upcoming feature film. Now its title is "Rameau's Nephew by Diderot (Thanx to Dennis Young) by Mona S. Welch." Is it still a musical comedy? Snownly knows. His participation at the Pesaro festival is discussed elsewhere in this issue.

Cinema Canada would especially like to apologize to all those concerned with the film "Anomie" for any embarrassment caused by an article printed in our second issue. We listed Peter Benison as D.O.P. of that film by mistake, based on an apparently erroneous credits-listing in the publication *New Canadian Film*.

And we also apologize to every information source which we neglect to mention, especially The Toronto Star, whose coverage of the Canadian film scene is commendable. The Star, and especially 'Eye on Entertainment' columnist Sid Adilman, serve the cause of this country's motion picture community admirably. To Mr. Adilman, special apologies for incorrectly categorizing an article of his as 'venomous.' No malice was intended, and we're sorry about the implications.

We're learning how to avoid mistakes, but it's a long road to perfection.

C.S.C. ASSIGNMENTS

EDMONTON

D.C. RANSON — is currently shooting *A Taste of Alberta* for the Bureau of Public Affairs, and a film for Boeing Aircraft Corporation. His upcoming assignments include *Ski Alberta*, also for Alberta's Bureau of Public Affairs; and a film for R. Angus (Alberta) Ltd.

MONTREAL

TONY IANUZIELO — completed *Cold Journey*, a 35mm colour feature; and *Urban Transport*, both for the NFB. He is currently working on *Cree Family* which is shot in James Bay and is for television; and *Goodbye Sousa* for both television and theatrical release. His future work includes *Natives Today*, *Save The Whale*, and *The Italians*; all for the National Film Board.

DOUGLAS E. LEHMAN — completed work on television commercials and theatrical films, with current and future work also on television commercials.

KAREL LUDVIG — completed shooting *Nurseries* a documentary film lasting approximately two hours — with a possibility of being divided into four half-hour films. The film explains the different phases of the preparatory work executed in nurseries for the rebuilding of forests. The film was produced with the co-operation of the Department of Lands and Forests. Currently Mr. Ludvig is shooting a one-hour documentary, *Bill 65*, about the work being done by medical clinics throughout Quebec, from Gaspé to Hull, with the co-operation of the Social Welfare Department. Future assignments include *French Countries Around The World*, a series of 25 films lasting 15 minutes each, concerning the different accents of French-speaking people world-wide. This film will be done with the co-operation of the Department of Education.

RON WEGODA — filmed a Portuguese entertainment group in Montreal for Portuguese television through UPITN. His current assignments are with CBC News, and future work for CBC and UPITN ahead.

TORONTO

EDWARD HIGGINSON — recently shot film in Vancouver, Edmonton, and Toronto for CTV's *W-5 Programme*. He is presently working for CTV's *Inquiry* on locations including Toronto, Montreal, and Newfoundland. Following that, will be the shooting of *Windows on the World*, a one-hour documentary for CTV News with locations around the world.

DAVID M. OSTRICKER — completed *Ski Route*, an industrial film; and was Director of Photography for Shunka Productions. Presently, he's cameraman for Hobel-Leiterman Productions on the filming of a segment for *Here Come the 70's*. Upcoming assignments will include being Director of Photography on two sponsored 35mm films, scheduled for theatrical release, by Shunka Productions.

KEN POST CSC — is working for Keg Productions on a winter special *To the Wild Country*; after which he's off to Australia, shooting for Dean Petersen. He will also continue working on a series of films for the University of Toronto in the field of Medical Science.

VIC SARIN — completed full-hour show on *Suicide* for Tuesday Night, filmed in Vancouver, Toronto and Montreal. He has also filmed items for *Week-End* in Quebec City and Florida. He is presently shooting *That Glorious Day When You Turn 65* on locations in Vancouver, Florida, and around Toronto, also for Tuesday Night. His upcoming assignments include possibly shooting in Australia for *Week-End*.

GEORGE SEBB — was Director of Photography on the Project D.A.R.E. show, which was part of the CBC series *Video One*. This film has just won the *Prix Jeunesse Award* for 1972, with 10,000 DM accompanying the award. The award is sponsored by a Foundation established by the Free State of Bavaria, the city of Munich, and the Bavarian Broadcasting Corporation. The second German television channel, Z.D.F., has also joined this Foundation. This award is one which any broadcasting organization throughout the world feels honoured to win. The segment was directed by Bob Gibbons of the CBC. (Congratulations! —ed.)

ROY TASH CSC — has taken up oil painting in his retirement — mainly landscapes and scenic vistas. The first Roy Tash original can be seen on display in Jack Chisholm's office, and the next one is for Don McMillan's summer home in Jamaica. The paintings are quite fine, although the artist never had any formal training in this field. (Note: he most certainly does have a trained eye — being one of Canada's pioneer cameraman; and we're glad to hear he's active! —ed.)

FRANK VALERT — will be shooting a 30-minute documentary promotional film on the K-W Hospital in Kitchener.

VANCOUVER

EUGENE BOYKO CSC — was assigned to the post of Technical Producer for the NFB's Vancouver Regional Office as of November, 1972. He will be shooting an 80-minute dramatic opus entitled *The Egg Story* which will be part of a new series in the language enrichment programme. Shooting started on January 29th in Vancouver, and is scheduled to last for six weeks under the directorship of Bernard Devlin.

KELLY DUNCAN CSC — is still shooting commercials.

BILL ROOZEBOOM — completed production on two films: a 16mm film for the Department of National Defence called *What's Going To Happen to Me?*, about Officers' Training at Chilliwack, B.C.; and a 16mm public relations film for the Fraser River Harbour Commission, called *Freightway to the Pacific*. He is currently working on films about Forestry and Pollution, both in 16mm; and is also filming a *Telsat Station* on Lake Cowichan for Crawley Films. Upcoming assignments include films for Qantas Airlines, and another 16mm film for the Harbour Commission.

ENGLAND

PHIL PENDRY — finished shooting a look at the new production line techniques at the SAAB and Volvo works in Sweden for CBC Weekend. He is presently covering the United Kingdom's entry into the Common Market.

DIRECTORS GUILD OF CANADA



Suite 815, 22 Front St. W., Toronto 116 Ontario (416) 364-0122

Dear Members:

REMINDER - GUILD ANNUAL GENERAL MEETING HELD ON WEDNESDAY, MARCH 7, 1972, THEATRE ONE, FILM HOUSE, 22 FRONT STREET WEST, TORONTO.

ON THE CURRENT PRODUCTION SCENE, Brian Walker, John Ryan, Marilyn Stonehouse, Gary Learoyd, John Berger, John Eckert wrapped "POLICE SURGEON"; Gord Robinson and Sam Jephcott working Columbia's "The Last Detail" scheduled to wrap in January; Dan Petrie, Sandy Howard, Gerry Arbeid, Deanne Judson, Bill Zborowsky, Jim Ross wrapping "THE NEPTUNE FACTOR - UNDERSEA ODYSSEY"; Tony Lucibello, Gord MacDonald completed wrap on "Paper Chase" for Twentieth-Century Fox; Tom Tebbutt handling A.D. chores on CBC Toronto productions; Rene Bonniere wrapping three shoots for Hobel-Leiterman, filmed in Paris; Dick Gilbert, Graham Parker, Peter Carter prepping or wrapping CBC shoots; Frank Phillips working CBC productions; Sylvia Spring handling filming chores for "Weekend"; Ray Arseneault, Al Simmonds, Tony Thatcher, Humphrey Carter, Fran Rosati, Bob Schulz handling commercial shoots; Scott Maitland handling ten day commercial shoot with Paul Herriott; Irby Smith set as 1st A.D. for "Blume in Love" being filmed in L.A. for Warner Brothers; Harvey Hart, Peter Pearson and George Kaczender editing their recently completed feature projects; Richard Leiterman, Ian McDougall wrapped "Get Back" feature with Don Shebib; Tony Bedrich wrapping "Lies My Father Told Me" with Jan Kadar; Bob Halbgebauer, Graham Orwin, Gord Milligan working commercial shoots.

On the Agency Scene: Bill Edwards appointed as President of Norman, Craig & Kummel (Canada) Limited - formerly vice president and director of marketing, Shulton of Canada. He succeeds as NCK's president Bill Maas, who is moving to Montreal as director of marketing, Royal Bank. - Three new account executives have been named by F.H. Hayhurst Advertising Toronto.

They are John Chisnell, A. Keith Nelson and Michael Westendorp. - McConnell Advertising, Toronto, has acquired the estimated \$300,000 account of Chubb-Mosler and the Taylor and Pyrene divisions of Chubb Industries, previously with Kaleidoscope Advertising, Toronto. - General Foods, Toronto, has transferred its agency of record for the purchase and administration of tv and magazine space from McKim to F.H. Hayhurst, Toronto. McKim will continue to be responsible for GF's billing and other media administration until April 1, 1973. The agency will also continue to handle General Food's line of Post Cereals, Baker's Chocolate and Coconut products, Shake 'n Bake coating mixes, Roast 'n Boast oven cooking bags, Postum, After Five Cocktail Drink Mix and Good Seasons. Hayhurst handles GF's Brim and Sanka coffees, Jello products, Cool Whip, Dream Whip, D-Zerta sweetener, Whip 'n Chill and some development products. Other GF agencies are MacLaren Advertising, Toronto, and Ogilvy and Mather, Toronto. - Royal Bank is consolidating its estimated \$1 million account with F.H. Hayhurst, Montreal. - Hulme Advertising, Montreal and Toronto, continues to gather accounts of the now-defunct Petersen-Hulme Agency Department of Veterans Affairs, Le Droit, Structural Clay, Himsley Engineering, Multitone Electronics, Robertson Motors and Victory Soya Mills, Neil S. O'Donnell are the recent acquisitions. - MacLaren Advertising, Toronto, has picked up the Warner Brothers (lingerie company) account from Gordon Hill Advertising, Montreal.

FESTIVALS & COMPETITIONS

45,000 Deutschmarks in prize money to be awarded at the 19th International Festival of Short Films in Oberhausen, to be held April 9 through April 14 of 1973. Further information available from Westdeutsche Kurzfilmtage, Schwartzstrasse 71, 42 Oberhausen 1, West Germany.

Normally each year a representative of the above Festival visits Canada to view films for the competition. For various reasons in 1973 this trip cannot be carried out. We have been asked to advise you that the Festival authorities would like to view Canadian films at the National Film Board in London, England, March 14-16, 1973. They wish to see an extensive collection of the newest Canadian short films, and to this end we would ask your cooperation with the Festival officers. Any producer wishing to submit short films for Oberhausen should address them to: FESTIVALS OFFICE, NATIONAL FILM BOARD OF CANADA; 3155 COTE DE LIESSE ROAD, MONTREAL 379, QUEBEC to reach there not later than the 15th of February. Please mark your packages to the NFB, Montreal for Ldn.-Ober. with the title of the film, the colour and footage on the outside wrapper. Entry forms (in duplicate) should be sent with the films. Regulations and Entry forms are available from the Festivals office or the Guild office.

International Festival of Mountain and Exploration Films, Italy, April 29 to May 5, 1973. Information available from Guild office.

The First International Film Festival on the Human Environment will take place in Montreal on June 1-10, 1973. This event is organized jointly by the Ecole Polytechnique de Montreal and the Faculty of Engineering of the University of Toronto, on the occasion of their respective centennials. Under the Honorary Chairmanship of Maurice F. Strong, Secretary General of the United Nations Conference on the Human Environment, the International Film Festival is under the patronage of distinguished members of the political and scientific communities. The Festival aims at the production, promotion and distribution of high quality films on the human environment, under the following theme: Technology and Resources at the Service of Man and his Environment. Additional information available from National Film Board of Canada, c/o First International Film Festival on

the Human Environment, P.O. Box 6100, Montreal 101, Quebec, Canada. Deadline for entries is April 20, 1973.

On the occasion of its twenty-fifth anniversary, the Ontario Film Association (the OFA) is sponsoring a Design Competition for a permanent logo. The OFA comprises film librarians, public librarians, audio-visual personnel, educators, and private citizens with a general interest in motion pictures. The organization's emphasis is on the promotion and use of 16mm film for educational, cultural and recreational purposes. Any resident of Ontario may enter, the winner will receive \$50. Official entry forms are available from The Secretary, Ontario Film Association, Box 521, Barrie, Ontario.

HERE AND THERE

Sir Michael Swann, an educator with no previous experience in broadcasting, becomes the new chairman of the British Broadcasting Corporation as of January 1. He succeeds Lord (Charles) Hill, who shifted to the BBC five years ago after heading the Independent Television Authority. Sir Michael at present is vice chancellor of Edinburgh U. and has spent most of his adult life in the academic field. The BBC chairmanship, unquestionably the most important communications post in the country, normally runs for five years, but Swann's term will be shortened by the fact that the BBC royal charter expires in 1976.

Less than a decade after the Communications Satellite Corporation began the era of international satellite communications, the nations of the world have agreed on a permanent organization to manage the miraculous electronic birds. — Last week, Jamaica became the 54th member of the Int'l Telecommunications Satellite Consortium to ratify the agreements hammered out at the U.S. State Department after long negotiations. With two-thirds of the INTELSAT members now on the dotted line, within 60 days the permanent organizations based in D.C. will become effective. — Ironically, the significant int'l agreement which does not embrace the U.S.S.R. and the People's Republic of China — but can absorb them — has been reached before the U.S. has puzzled out a domestic detente. The Federal Communications Commission is very near shaking out the final kinks in its domestic communications satellite policy, or at least the final kinks in the first stage of that policy, but there will be no operative Ameribirds for a year or two. — U.S. Ambassador Abbott Washburn worked hard to protect American interests in the new INTELSAT organization, since COMSAT was disproportionately primary in evolving the system, but complete U.S. domination is a thing of the past. — Representatives of the member countries will meet every two years in the one-member, one-vote assembly of parties, which will consider (but not decide) long-range policies. Another

one-member, one-vote group, the meeting of signatories, will gather annually to make recommendations "on the operation, management and future programs of the system." COMSAT will be the U.S. representative at the meeting of signatories. — Policy actually will be set by the board of governors, which will have about 22 members. Its voting rights will be determined by investment quotas, but no country will have more than 40 percent of the voting power. The U.S. investment is expected to settle eventually at approximately that level. — There will be no veto power allowed, but each recommendation must gain a two-thirds vote to pass, and at least four nations with a combined voting weight of more than one-third will be required to defeat a proposal. — There will be an executive organ consisting of a secretary-general and an international staff. COMSAT will continue to manage INTELSAT's operational functions for the first six years; then a director-general will assume both managerial and operational control. — Long-range capitalization is set at \$500,000,000, with the board of governors empowered to go 10 percent higher.

In Vancouver, five members of the B.C. legislature subcommittee on Radio and Television are investigating the UN Assembly's handling of the media. They are attempting to determine the advisability and procedure for electronic coverage of parliamentary and committee assemblies for airing in B.C. — Three days will be spent at the United Nations before a visit to the New Jersey legislature. — The members will also be looking into broadcast facilities at the Nova Scotia legislature in Halifax, Ontario's legislature in Toronto and Toronto's Metropolitan Council, and the Alberta legislature in Edmonton. — Briefs have been invited from the CBC, Canadian Association of Broadcasters, the BC Association of Broadcasters and the Victoria press gallery. — The subcommittee will report to speaker Gordon Dowding later on the feasibility of allowing radio microphones and television cameras into the legislature. At present only the official opening of the legislature is broadcast. — One of the considerations will be the educational advantages. An interim report is expected by January 15.



Sylvia Spring

In Alberta the provincial government has announced the first step toward an Alberta-wide educational communications network, a Crown Corporation that will cost an estimated \$1,500,000 in 1973. It will take in the ETV operations in Calgary (CARET) and Edmonton (MEETA), plus the facilities of CKUA Radio in Edmonton. — Education Minister Hyndman and Minister of Advanced Education Jim Foster announced jointly that a bill to form the new Crown Corporation will be introduced at the spring session of the legislature. — Mr. R. A. Morton, former associate director of curriculum for the Department of Education has been appointed planning director.

In Montreal, Sydney Newman has caused a considerable stir by suspending production of Gilles Groulx's latest film "Vingt-quatre Heures ou Plus." The film was in the final stages of production. — Originally the project had been approved by the Program Committee at the NFB and approved by the vice-Commissioner. — Explaining his decision to axe the project, Mr. Newman stated: "It would be inexcusable for the NFB to distribute a film which calls for the total rejection of the economical-political system as it is currently in Canada. It is to be understood that the NFB produces and shall continue to produce films which criticize certain elements of our society such as the working condi-

tions or social democracy, just as it produces films which present the positive and valuable elements of this same society." — Most of the film had been produced in November, December of 1971 and was based on current events. Groulx had filmed meetings, speeches, demonstrations, and used cuts from tv and newspapers. — Its conclusions, according to those few who have viewed the existing footage, accuse the capitalistic system of being responsible for Quebec's current ills.

The ONTARIO SCIENCE CENTRE is now offering a special annual membership at a cost of \$15.00 giving one unlimited entry to the Science Centre and the Ontario Film Theatre — a sizeable saving if you're a frequent visitor to the theatre. Memberships must be purchased at the Science Centre; applications by mail will not be accepted. If you are a student, the membership is \$7.50.

ON THE UPCOMING PRODUCTION SCENE, the CFDC had a meeting on the 15th of January to select additional projects for its special low-budget features program. (Jack Cunningham), Tu Brules (Jean-Guy Noel), and Bar Salon (Les Ateliers du cinema quebécois, Inc — Andre Forcier) received earlier approval.

The CFDC has expended all monies available for the current fiscal year (ending March 31/73) for investment in feature films designed for release in major motion picture theatres and on television. While projects will continue to be approved, monies for production will not be available until April 1, 1973.

A number of projects are in the talking stage, including One Hundred Dollar Misunderstanding to be shot in April by Hillard Elkins, and several majors have been around on scouts. Will keep you posted as things develop.

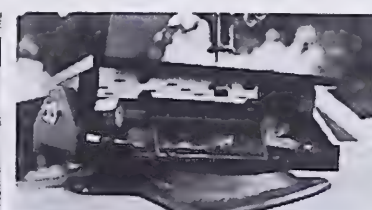
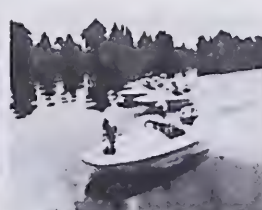
Godsend, to be directed by Don Brittain for Potterton Productions of Montreal, is scheduled for mid-Winter in Northern Ontario. Budgeted at \$500,000.00.

Tentative date has been set for a meeting to be held in Toronto later this month with your Guild Executive and the new Secretary of State to discuss matters of concern to our members. We will keep you posted.

Discussions are continuing with the Immigration Department regarding implementation of the new controls over foreign visitors to Canada and the recently approved Work Permit System.

Kindest regards, and my best wishes for every success and happiness in 1973. P.S. Congratulations to Al Waxman and his wife on the birth of their new son.

Evelyn McCartney



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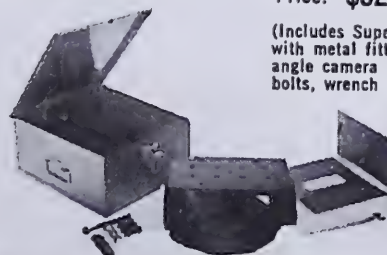
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NABET-AFC LOCAL-700 FREELANCE



105 Carlton Street, Suite 31, Toronto 200, Ontario

Local 700's preliminary article hopefully relayed the intent of Freelancers of this Association. In the vein of trying to present a clear picture, we shall attempt to clarify any misunderstandings that come to our attention. Mr. Bryon Lowe, a NABET Representative who attended the Film Co-op Panel discussions on unions at the National Film Board, November 6, 1972, found a few discrepancies that should be sorted out.

Dear Sirs:

Re your article "Sorting out the Unions" Cinema Canada #5, December-January issue. While personally we felt the piece was quite pertinent as to the panel discussions we would like to express in possibly a little more detail what NABET AFC is all about.

Firstly we are an "International Union". However, that requires some clarification:

1. We are responsible for and do control all of our finances which are received and expended only in Canada.
2. Our policies in regard to the contracts and agreements are conceived and implemented by the Canadian members.
3. Our autonomy from the American section of NABET is probably amongst the most significant of any International Union in Canada.
4. It is a fact that at the Constitutional Convention which is held every 3 years, the Canadian delegates can and do at times control the business conducted by the fact of numbers. Therefore it can be readily established that Canadian NABET does control its own destiny, and unlike a number of International unions it is not manipulated in any way from some mysterious office in the United States.

This should not be interpreted as being just another piece of anti-Americanism. That is nonsense. We enjoy a good relationship with our American brothers. This in fact is how we are able to shoot

films anywhere in North America without having to hire "standbys" even though we happen to be in another local's geographic area rather than our own.

As to the basic minimum rates, these are set by the members usually through the means of a secret ballot, as are the various conditions of work. As to the matter of deferred payment on low budget films, we would like to again state: we have in the case of video-tape pilots already established a method of salary deferral, and we would consider any proposition regarding Low Budget Features if it was presented. We do hasten to add, that of course this would have to be a firm and legal commitment and not some vague promise that "the craftsmen will get their monies if the movie sells!"

One other point that should be reiterated is that membership in NABET-AFC is open to all, only the chosen category demands the proof of ability in that particular field.

Also, there is no seniority basis in the Freelance Local, a man progresses and obtains work by his ability alone.

*Fraternally,
Bryon J. Lowe,*

INTERNATIONAL REPRESENTATIVE

PRODUCTIONS

JOHN GRIFFIN, camera; PETER SHEWCHUK, sound; BOB McINTOSH, assistant camera, shooting a series of six 1 hour programmes for NIELSEN FERNS LIMITED, RICHARD NIELSEN, Executive Producer; MALCOLM MUGGERIDGE, Commentator. The 5 months' schedule will begin approximately the end of February taking the crew to — North Africa, Italy, Denmark, Russia, Germany, France and England.

JERRY FIJALKOWSKI wrapped 5 weeks shooting in Mexico.

BOB SAAD, camera; BRIAN AVERY, sound; AL ROGERS, lighting director, LOUIS GRAYDON, key grip; HARVEY RUBIN, production assistant; KEN FREEMAN, make-up; GIL BRUNETTE, wardrobe; JAC BRADETTE, props on location with

O.E.C.A. film TRUE NORTH — 6 Productions for Magazine show. Executive Producer, JIM HANLEY.

BOB RYAN, D.O.P., FRED GUTHE, 1st asst. camera; TOM WRIGHT, lighting director; DOUG GANTON, sound — currently shooting film for Ontario Place under the direction of Producer DAVID MACKAY and Assistant Director, DAVID KEIGHLEY, the production has a six month shooting schedule on various locations. Working title is "IMAX 73" with more information technical and production to follow. A second crew has been covering the shoot on 16mm film and 35mm slides which should prove interesting.

The latest word on "RAINBOW BOYS" — should be premiering in Vancouver March 27 then to open in Montreal and Toronto.

THACKER'S WORLD — A series produced by Mediavision for T.V. wrapped in Florida, shot by a NABET crew.

DAVID O'KEEFE, DAVID USHER, BARRY REID, LOUIS GRAYDON, KEN FREEMAN, GILBERT BRUNETT wrapped 1/2 hour drama R312 under director GIL TAYLOR, produced by Mediavision.

DAVID LOYND, RICHARD CABLE, ROBIN LEWIS, CHESLEY SMITH, BOB STROUD, MICHEL GABEREAU, PATRICK SPENCE-THOMAS, LOUIS GRAYDON, OLLIE PADMORE, DAVID USHER, ROGER BATE, BARRY REID, TED HART, BILL BREEN, shooting O.E.C.A. production directed by CHRIS HOMER.

DON ELSLIGER, VIC NEWMAN, DAVID LOYND, TERRY MARKS, JOHN PORIETIS, KEN PEEBLES, OTTO BIRKHOLTZ, PAUL MITCHNICK, TOM WRIGHT, JIM WRIGHT, JOHN LUCHETTA shooting at VTR PRODUCTIONS under director PETER SOMERVILLE.

ROBIN LEWIS, RICHARD CABLE, CHESLEY SMITH, BOB STROUD, PATRICK SPENCE-THOMAS, RAYMOND PAPIN, FRANK SINGER, MORRIS CRUMP, PETER HERMAN, BRIAN BAKER, BILL BREEN shooting O.E.C.A. production under director GLADYS RICHARDS.●



In the last issue of Cinema Canada, I promised you news of the CFEG Fifth Annual Dinner and Dance. All right, be patient!

Prior to the dinner, I had the honour to be the chairman of the CFEG Annual Awards Committee and spent a couple of evenings watching all the films that had been entered. Helen Lewis cfe (Hon.), Elizabeth McCracken cfe, John Gaisford cfe, David Nicholson cfe and John Kelly cfe were the members of the committee. Many thanks to all of them for giving their time and energy in helping to decide who is best qualified to receive the awards in the various categories for the current year.



Bellevue-Pathe kindly provided the facilities for screening, as they did last time.



Eric Wrate cfe, received the Award for Best Feature/ Drama Editing. The film? "Blackmail", one of the Police Surgeon series.

John Watson (then Associate, now cfe), received the Documentary Award for editing *Thoroughbred* produced by Insight Productions. John is a partner in Insight together with Pen Densham who does the photography.

Philip Hudsmith cfe received the Award for Editing in the Promotional Category for Film Making a Moreland-Latchford production.

Andrew Henderson cfe was awarded the prize in the Best Commercial Editing Category for Nova Scotia 'Keltic' produced by Rabko TV.



Altogether, sixteen editors entered thirty-six films for the judging and it was a very difficult task to decide who had done the best editing in each category. The standards generally were very good. If you didn't win this time, try again next time. Watch out Toronto, those 'out-of-towners' are pushing very hard! Many thanks to everyone who entered films.

Now, the Dinner and Dance!

I estimate that about two-hundred-and-fifty people attended our annual feast and, I don't know about the other two-hundred-and-forty-eight, but my wife and I thoroughly enjoyed ourselves. Our current president, Don Haig cfe announced the awards and dear old Helen Lewis had a ball presenting them. I'm afraid that space does not allow us to print all the pictures (and some of you may not like it if we did) but some have managed to get into print as you can see. Thanks to David Crone for taking them.

Our Annual General Meeting took place on 30th January and I will inform everybody concerned, as soon as possible, of the results of the elections. (I seem to get this problem each issue; something coming up and it's gone before you get your copy).

Ah yes! The Directory!! Please don't give up, some of the copy has already gone to the printers and by the time you read this, I hope that the whole works will be in the works. Post Office permitting? I will start sending out copies as soon as they are received — so watch your mail box!

One other thing, or a couple of them, that I've previously forgotten; many thanks to Terry Cooke of Soundmix and Clarke da Prato of Studio Sound Services for facilities provided for recent meetings. And thanks also to all the other kind folks who provide facilities throughout the years.

That's it for another two months!

Sincerely,
Phil Auguste cfe



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TORONTO FILMMAKERS' CO-OP

Toronto Film Movement

Jerry McNabb

"What we learned was that if you're going to get attention you've got to get together and make a row... Whether you're a movement or not, at least pretend to be one."

Lindsay Anderson, 1969

During my formative years, I was addicted to baseball and movies. So naturally a baseball movie I saw at that age should be forever burned into my memory. But it isn't.

The film starred someone like Dan Daily and it was about a big orange cat that inherited a baseball team. The cat's name was Rhubarb and anyone who rubbed her had good luck in the game. You know, 4 for 4, seven RBI's and maybe pitch a 2-hitter.

At first the players refused to have anything to do with their owner, a kind of feline Jack Kent Cooke. No doubt they felt their manhood threatened, owned by a cat who once belonged to an eccentric old lady. But they discovered, quite by accident, that petting the cat brought them good luck, so they eventually rallied round their owner/mascot and probably went on to win the world series. I can remember the moral lessons but not the hard facts.

What, you are probably asking, does any of this have to do with the Toronto Film Movement? A movement, incidentally, that does not exist. Time to retreat and start at another point.

Filmmaking in Toronto is competitive, to say the least, and cutthroat, to say the most. It is also, with some rare and beautiful exceptions, generally bad. There are a number of problems, most notably the American stranglehold on distribution and exhibition. Other complaints range from insufficient money to bad scripts. But dwelling on those problems is a negative approach and becomes a rationalization for not going into production. Toronto lacks an *esprit de corps* with regards to film that, dare I say it, prevails in Quebec.

The Film-makers Co-Op is an attempt to get Toronto's Film community together and to this end we have had some success. But we are limited by funds, which accordingly limits our staff and our potential.

On Monday night, the 5th of February, there will be a membership meeting of the Co-Op which we hope will get into the problems and possible solutions of Toronto film production. The major point of contention seems to be whether to Co-Op should become a producer per se rather than the service function it now fulfills.

Another point for discussion is whether to add staff, and accordingly, change the organizational structure so the staff will have more power to make long-range decisions.

If these changes are affected, it would mean a major shift in priorities for the organization. But we are determined to continue our present programs of lobbying and helping the independent filmmakers who are working on shoestring budgets.

There are many people who doubt that Toronto's filmmakers can ever work together, or cooperatively. But maybe we can pretend and nobody be the wiser. ●

Photo: Tom Urquhart



Patrick Lee in the Co-op's editing room.

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The photographer, Tom Urquhart

Sandra Gathercole and Jerry McNabb



Photo: Raphael Bendahan

Photo: Tom Urquhart

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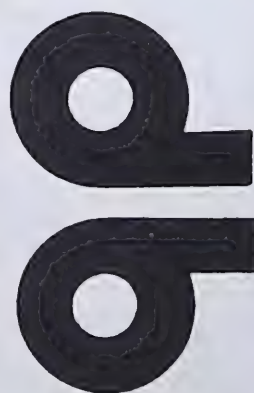
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AUGUST AND JULY Starring Alexa de Wiel and Sharon Smith, Producer-Director Murray Markowitz, Executive Producer F. R. Crawley, Associate Producer Findlay J. Quinn, Editor André Herman, Director of Photography James P. Lewis, Sound Recordist Tony Hall, Art Director Anson Holmes, Music and Sound Effects by Bruce Nyznik, Re-recording by Bob LeClair and Gary Bourgeois, Continuity by Francesca Kruschen, Still Photography by Michel Emré, Laboratory work by Quinn Laboratories, Toronto; Titles and Opticals by Film Opticals Canada Ltd. Produced with the assistance of the Canadian Film Development Corporation. With additional assistance from the Canada Council and the Ontario Council for the Arts. Color, 90 minutes, shot in 16mm.

Murray Markowitz

interview

Who worked on the editing with you?

Oh, a great guy. André Herman. He's Polish, and he was a friend of Polanski's. They went to school together, then he went to the Academy in France. Working with him was a very intense period, because he was not only an editor, he was an artist. I had certain ideas, and at times they conflicted with his. He was very strong, and we'd have battles where I'd say, "I'm going to get rid of this guy." But in the long run, I really respected that, because it produced some ideas that were good. I spent the first two or three months on the film alone, while we were synching the rushes. I had gone over the material myself, and I knew the parts that I wanted, and the parts I felt were the nucleus of the film. Some of the structural aspects he was instrumental in, and I give him a lot of credit for that.

The reason I'm asking about the editing is because technically, there are a lot of flaws in terms of camerawork. You left in things like the cameraman adjusting focus, foggy frames which were obviously the beginning or end of a roll, some jerky zooms. Did you do that on purpose — did you think the scene was worth those technical faults being left in?

Well, I hope there aren't too many technical faults. In fact, I saw this film the other day — Wednesday's Child — and there was a period of about ten minutes with scratches, a damaged negative. Just repulsive, especially for someone who works in film. But at the end of the film, technical things don't mean a damn. A film works, or it doesn't. There are certain things that I feel are minor. You put something in for the emotional impact it has, and if it has a certain flaw, you take a chance because you think it's the soul of the film.

There's one shot — travelling in the car — shot through the windshield, that's really ghastly green. Then he pans back inside the car, and it's nice inside. Obviously, it was exposed for inside, not outside.

Well, we had a lot of problems with that sequence in the lab. That's the scene where Sharon and Alexa were talking in the car, and a woman walks by with a baby carriage. I asked lay people who had seen the film particularly about that. They said they didn't notice it. So, that didn't bother me. If it did, I would have probably gone back to the lab and maybe gone to an optical printer.

So essentially, you're satisfied with the quality. Is that what you wanted there?

Well, you're never satisfied totally, and I hope I never will

be. You know, you see a film a year and a half later, and you say, "Wow! If I could only do this film again!" But Jim Lewis is more than a cameraman, he's an artist. There's part of his soul in the film, too. He was part of the experience. I think he did a great job on the camera.

Did you shoot the film in Super-16?

No, just 16. But you can't really tell whether it's 16 or 35. People who have seen the film thought it was 35.

Just the graininess of it throughout. The exterior shots were a lot better technically. You say you overshot by a lot. Was this a serious problem financially?

The whole intrigue of that, was that I had made an original agreement with a lab to process a certain amount of footage, and then I would pay them. I made this arrangement with

Kodak, too. But we just didn't have the money. What we had to do was manipulate, so that we could at least shoot and process all the film. We were sneaking film into the lab so that the owner wouldn't know how much we were shooting. If we were to print 30,000 feet and we ended up shooting 80,000 — that's a big difference. There's a dishonesty about that in a way. But you go beyond that. You have a vision, and what's most important is to make sure it happens.

Is that how Findlay Quinn got a credit as a producer — by owning part of the film as a result of all the unpaid lab-work?

Yeah, but he's a funny guy. He believed in me. He was involved in *More Than One* in an indirect way, and we became friends. He didn't really know what the idea was at first, but I explained it to him, and he took a chance. There was a chance of losing a lot of money, but he had sort of blind faith, and that's how he became involved. After he saw the rough cut, he was sold on the idea. He really liked it.

What bothers me about *August and July* is that although it's not an exploitative film, a lot of people looking at the poster will expect it to be. I mean, it's phenomenal how you managed to keep away from making a leering, voyeuristic film. . . .

Well, there's some of that, too. . . .

But it's not an exploitation film, yet a lot of people will expect it to be because of the publicity. How conscious are you of that?

Well, I don't have that much control over how it's going to be billed. I have some control because I still own a part of the film. I'm one of the producers, but I'm not the distributor. I'm just another whore in a stable trying to do my thing. It's like a bawdy-house, you get the customer and you try to do the best job you can. That's the way I feel a lot.

But you could still sit down with Budge Crawley and talk about it.

Oh, I do, and I make my presence felt, but film is a business. My main thing is to get as many people as possible to see the film, to make my point, and make money on it. I don't think there's anything wrong with making money. I hope it does. It's at the point where in one sense, I'm divorced from that creative aspect of it because the film is finished. To try to control the way people will relate to it is impossible. None of the filmmakers have that much control over the way their

films are promoted and written up; but I'm sure it won't be billed as a skin-flic.

How did you get involved in making *August and July*?

I happened to meet Sharon and Alexa by accident. They were living together on an isolated farm in Alliston. It was a beautiful time of year, summer, and I went up with a mutual friend of theirs. I didn't know them. I found them very beautiful. In fact, I think I fell in love with Alexa. It was sort of a jealousy, because Sharon had Alexa. But I think in any film there has to be an emotional attachment to the people to make the film work, and if there isn't that human aspect involved, you can tell because it's missing. The film is sterile, and there's no soul.

I was fascinated by them, and the fact that they're great together, too. There's a certain charisma they have when they're together. They make each other respond in a very sensuous, dramatic, emotional way. I found myself staring, because you hear all the fallacies about lesbians, and you conceive of two butch chicks with leather jackets, stuff like that. And you see Sharon and Alexa, and they're individually girls who I, as a male, would like to relate to. Whether it be physically or otherwise; and they have this relationship. . . . It's similar to a man-woman relationship, except that they're two women. It was surreal. I've never seen it before.

When I left, I thought about it and it dazzled me. I approached them about a week later and said I want to make a film. Sharon's brother knew my work and really liked it. so

AUGUST & JULY

Alexa de Wiel. Murray Markowitz, Sharon Smith.



they had heard of me and knew that the work I had done was legitimate, I guess. But they were afraid to expose themselves. It's a weird position to put yourself in. Miss American Lesbian. That's the way some people will look at them. The exposure could be very detrimental in the long run, so they didn't want to do it, I left. But they phoned me up about a week later, and we decided to go ahead. You take a chance if you believe that what you're doing is honest.

I worked on the preliminary things and the basic concept of how the film would be structured. Millions of technical things had to be done — hiring a cameraman and a soundman, the lab-work, set design, getting an electrician. . . . We started filming; and the filming aspect of it was so, so strange. Here we were, five guys in the wilderness, poking around with a camera at the relationship of these two women. Probing into life with electronic instruments. It was hard to keep our balance. It's just, I don't want to use the word 'perverted'; but you come from a society where it's a man and a woman, and this was almost like a dream. The centre of the universe revolved around these two women, and all your energy and intellect went into thinking — how are we going to make this situation more intense, more interesting in terms of film? We all had a common purpose — to make as good and meaningful a film as possible, and to express the situation as honestly as possible.

You said that a lot of people ask you about who played the male role in the relationship, and who played the female. How do you answer that question?

It just happened to be two women, and two souls that came together. The fact that they are two women makes it sort of bizarre. But, you know, a lot of times when you're involved with a woman for a long time, you get to a point where you want her to be the man, the aggressor; and you just want to be the passive, delicate, little woman. It's so subjective, because what you think is masculine or feminine is much different than the way you see it. For me, one of the most important aspects of Sharon and Alexa's relationship was the innocence of it. I don't think it's as simple as which was the male, which was the female. If there is such a thing, it changed all the time. Every day it was kind of different.

It seems to really freak you out — two women who are lovers. Why do you find it so hard to accept that reality?

I'm brought up in a culture that doesn't openly relate that way. As much as I can empathize intellectually, emotionally

All photographs by Michel Emre

it's very hard. But it changed. After living together for a month or so, it was normal. But three months after the shooting, looking back, you shake your head and it's just an illusion. One of the things that makes me wonder — someone was talking to me about the film and said, "You're such a goddamned masochist. Some men want to be whipped . . . and put through situations that are dead-end." That's the words they used. Maybe, there is some truth in that if you see two women who are in love with each other, and if you have a capacity to love either of them, and are forced back to just watch. . . . Because, after all, that was one of the strong forces involving me in the film — that I really did love Alexa at one time. That jealousy was one of the creative forces. This other woman was taking someone I wanted very much.

One of the things which annoyed me throughout the film, was the great amount of verbalization. It seemed that nothing was said, or allowed to be said, in a non-verbal way. Every feeling and emotion had to be spoken. Why did you choose to have so much talking in the film?

If you watch it closely, they'll say one thing and then their actions would contradict what they said. That's what I was trying to bring out — not so much the words. I don't have much confidence in words. Just watching Sharon and Alexa is the impact of the film.

But if that's true, then why include all the verbalization?

I don't really know why I did anything. It's just history now. It's done a certain way, and most of the things I'm saying now are mostly lies anyway, or impressions of what I did. I really don't know why I did things in the past, I don't really think anybody knows why. . . .

I just wonder if there couldn't have been another game of Sharon and Alexa playing characters for the sake of the camera only?

Well, of course. Definitely. That's the whole nature of the exercise — to make love to it. There was another thing, too. When we started shooting, there was an intense hatred between myself and Sharon and Alexa. Physically, we couldn't look at each other for the first three, four days. I could only spend a few hours there, and this hatred would be in the air. You could feel it. Touch it almost. It was just violent. I think in many ways this film is very violent because it has a façade of being passive, pastoral, idyllic; but if you look very closely, there's an intense hatred or desperation in any incident.

I'm fascinated by certain things that happen. . . . It's almost like I'm a goddamned sociologist or psychologist, recording instincts, and the amounts of love, hate, frustration. Like you've got a graph, and are saying, "How high an emotional level is this? That's not high enough! I've got to turn it up another 300 decibels. Turn the voltage up!" That's what I was doing at times. When we were filming, and I thought something had to be more intense, I let my presence be felt. We got into very violent confrontations where I demanded more intense interaction, and we'd almost tear the set apart and throw things, literally throw things, at each other. They were afraid to show their emotions as openly as that in the beginning.

How much of the film was actually scripted, and how much was shot in a purely *cinéma vérité* fashion?

I can't really answer that. I was more interested in creating a mood and getting dialogue from that, than in scripting it. But in a way, it was scripted, because I was interested in capturing the gut feelings about love, and hate, and jealousy.

What I mean is, how much of the film is your reading into the situation what you thought a woman-to-woman relationship would be, and how much of it is real?

That's something I can't answer. At times, it was very much the way I saw it from my own centre of the universe, and at times they were totally involved in their own relationship, in themselves. So, let's say there was something going on between them and you could sense it and you want to bring it out. Well, life is basically a conflict and the way I see film is as a chronicle of conflict. You try to capture it and reproduce it.



Sharon and Murray.

But did you tell Sharon and Alexa what you wanted to film on any particular day, what scenes you wanted? Or did you ask them what they were going to do that day, and then film them while they were doing it?

I see what you mean. Well, for example, when we did the helicopter sequence, the day before I'd talk it over with the people I worked with, and tell them, "I think we're going to do this today". Because you have to prepare for these things. One day we would need a crane, and I had to phone a day or two ahead, you know what I mean? There's a lot of different things that had to be planned, and I was kind of worried, so I overshot.

How did the actual shooting go?

We'd start off at the beginning of the day, and I'd have three or four different things that I wanted to film that day, and after that — the rest we got was more. We worked very long hours — 15 to 20 hours a day — from nine to one or two the next morning. It's more in terms of my concept of making films — like a piece of sculpture where you have a lot of raw material and you mold it into something. When you finish shooting, you have to interpret from what you've collected: a series of emotions and impressions of a film about love.

I didn't limit myself in terms of footage. I ended up shooting twice or three times as much as I originally planned. We ran out of money about the second week of shooting — it was literally like robbing a bank — and the cameraman and the soundman and the assistant cameraman were working for nothing. It was a certain love that we had — an adventure. A few times we wanted to kill each other, but that's good because there's a lot of creative energy involved. It was like watching two women under a magnifying glass; watching them react, and trying to discover new things.

How do you answer critics who say you're exploiting the situation?

Of course I am. Don't be foolish. You exploit it when you want to do something the way you want to do it. It's all relative, because someone has a certain vision and so do you. Any time you come into interaction with that other vision, it's exploitation. You can't ever reduce things to a mere good and bad. It's so ridiculous. There are only grey areas.

Did Sharon and Alexa have any control over the film and how they were portrayed in it? Did they have any control over the editing?

They just saw the finished product.

How did they feel about that?

They were really pissed off at me. I didn't even show them rushes, because I don't believe that's the way it should be done. So they didn't see any of the material until the film was basically finished. I had a lot of conflict because I put in a few sequences that they really wanted to sue me about.

The sequences involving their families?

Well, I guess, yeah. You get into a very moral situation when you're dealing with people's lives and their right to privacy. But I just tried to make a good film with the material available, and tried to make no compromises in terms of artistic content. I was once on a radio programme, and I said (it was sort of a slip) that I think art is more important than people's lives. And all of a sudden, I listened to myself say that and I seemed like a monster with no conscience. But I think the first responsibility is to the film. I was concerned with relating to the honesty of the film. What I had on celluloid, that was my reality. They were looking at it from a more personal, subjective view. . . .

Don't you think that is exploitative? I mean, you weren't putting your personal life on the line, you were playing with theirs.

Well, we reached a point where we decided that there was something out there that was independent of everyone. We just accepted the fact that the most important thing was to get a film of that. In our own ways, we all want a piece of immortality. Sharon, Alexa, myself, Jim Lewis, André Herman, all the people involved in the film. That's what makes it, when you submit yourself to that totally, you can come up with something that is beyond your self, your ego. You believe in that more than you believe in yourself.

A lot of the best scenes were when we got to a point where things became automatic. They knew what I expected and what they felt, and tried to have a marriage and work for other people; just as I had to adjust to their way of life. Setting yourself up as the director of the film is like a general and an army. Like a child who's got these toys, and this family set-up. There's a certain manipulation of feeling and emotion. You enjoy it because you're doing it for art or for love or you don't really know why. . . .

Do you consider yourself part of the *cinéma vérité* school?

I don't like the words '*cinéma vérité*' especially for this film, because I don't think it's a *vérité* film. There are parts that are involved more with imagination in terms of love explored through fantasies. Most of the critics who had seen the film asked me about the script. That's good. If they think there's a script, then it's fairly tight. The dialogue had a flow in it.

But there's a dichotomy there. Can you accept it as reality, or just as someone's version of reality?

That's done intentionally. In my life, I find that I don't really know what's real because that concept is changing. Just as I'm sitting here and putting on a performance — saying things that I expect you will like and print in your magazine, you know what I mean? Maybe subconsciously I'm trying to fit your format. Interaction dictates the content.

But hasn't Allan King's work influenced you greatly? After he made *Warrendale*, you made *More than One*; and after *The Married Couple*, you made *August and July*. Is that just coincidence?

I think Allan King influenced all of the Canadian industry because he was a powerful man. He took chances, and although his films weren't successful commercially, they were artistically successful. He was doing things which were years ahead of his time, and he has an international reputation. So of course, if you're a filmmaker and you study other people's films, they influence you. I mean, Paul Almond influenced me, but I guess the guy who influenced me the most was Bergman.

I was going to mention *Persona* next. . . .

Bergman is like a minister with a sermon, but he does it through film. It's so righteous, and religious, and the whole cathartic thing comes through. I admired him the most because he was very simple, direct, and honest. It was almost like hero-worshipping. . . .

Did you have *Persona* in mind during shooting? Is that why you had the two women completely isolated in the countryside?

That's very interesting, because after the first week with the editor we were becoming close, and we talked about *Persona* for a few hours. At the time it was made, the thought of two women relating to each other in legitimate cinema was, in a sense, outrageous. But *August and July* is more explicit, because our ethos and our culture is different. A woman is no longer the passive, neutral object. Sharon can relate to another woman in the same sexual, emotional way that I can. In many ways, it's a very big threat to my existence, because I'm the one with the penis, and I'm supposed to be the centre of the woman's sexual existence. On one level, the sexual thing is the most important thing you have. This film has been a very traumatic experience for me. Psychologically, it's turned my world upside down. It was very difficult to cope with, at times.

The most important aspect of the film is this — I present a very floral, pastoral, idyllic situation in a simplified and obvious way. Here and well. That's that. But I think about it. And anybody who sees the film and isn't disturbed or confronted on an emotional level afterwards. . . . Wow! They are really closing off a part of their minds.

In the press release, you said that the two women were afraid of you. Why do you think they were?

I don't know, I could just guess at it. You have a certain concept of reality and. . . . Well, one of the things that most influenced me was Ibsen — his layers of reality. Rip away the layers of the onion to find out, get to the core — and there's nothing there. Our lives are so synthetic, and if you stop sometimes, when you realize the void that your life is really in, that's scary. Everybody wants to make their life as meaningful as possible. And you're disillusioned when you realize, "My God! I planned this to be very meaningful, and it ends up not going anywhere. There's just a void out there!" Hesse talks about the point in your life when you reach a plateau and you realize, this is where I am, this is where I'm going. It doesn't go any further than this. It just freaks you out. The Clarke Institute is filled with people who can't cope with that. I feel that in all people, there's a basic raw notion. If it's touched the right way. . . . People are all basically insane.

Sharon and Alexa's dialogue has become so real to me, that sometimes I'm out with a woman I'm involved with, and I'm saying things like, "I love you, but you know, I love myself, too. And I want to be alone, I can't be with you all the time." And all of a sudden, all my thoughts are becoming tape recordings. This is *Emotion 39*, Scene 2, Take 3. It was almost as if this was a manifesto of love. Whether it be two women, or two men, or a man and a woman. It's universal.

On location for "August and July".



Were you afraid of Murray?

Alexa — I think I was, during the first two weeks before the film was made.

Sharon — I'm always afraid of people who poke. Even though that is the understanding with anyone that I get to know, or want to know. That's what it is — reaching some point where it's very close and very exposed and sort of trembling. . . . But I was always scared. I became scared of even Alexa.

Murray seems like a very guarded person, very hard to get to know. Is he really like that?

Alexa — Murray's one of my favorite people, you know. That's just the way he relates, because he can always see two sides to everything. He's a perfectly just man, but he's also. . . . He has his bad points, too.

Sharon — I think he's hard to know, because he isn't very verbal. As a director, he gets other people to say what he thinks, how he sees things. So he finds people who can act out the things he maybe acts out in his life. He doesn't talk about it. He couldn't get himself to talk in front of the camera about his mother. That's how he's a director. All the time I've known him — maybe once or twice he really talked about himself, and how he got where he got, who his love is. . . . Usually, he's just focussed on film. That's about all I talked to him about.

Alexa — I don't know, I've talked to him about a lot of things. I think he's funnier and funnier all the time. I like him.

How did you feel about having so little control over a film that is basically about you? For example, not being able to have the sequences about your families edited out?

Alexa — By that time, we had discussed all that extensively. We had gone through so much on such a personal and private scale with Murray; that at the end, after all the footage was in the can, we either had to trust Murray, or not trust Murray. And we both preferred to trust him and make it a complete venture. We used some examples from our own lives, in an exaggerated version. Not too much, though. Information from our lives is really a trippy thing to go through. . . . But the way I see it now, is that it's done. My background is just as much of a background as anybody else's. In that way, it's universal. But I kind of like the movie, and I think that without those scenes, it would lack something. I don't think it's ultimately harmful to my family or anyone else. Or myself. That's the way I see it. It's sort of hard, but I don't feel *hard* about it.

Will your family see the film?

Alexa — I have no idea. . . .

How much of the film was written by Murray, and how much was improvised by the two of you?

Alexa — There was *no* written word in the film, and I want that very clear. All the dialogue was ours. It was *not* written.

Was there a story line?

Alexa — Not until the end. Except that we were supposed to concentrate on each other.

We felt kind of strange going to see the film, because all we knew about it, was that some people said it was a skin-flic about two lesbians. So we had no idea whether we were going to see a skin-flic or what?

Sharon — I don't know. . . . Because that's the way I felt. It's not a skin-flic, but it certainly is. (pause)

Alexa — I don't think so. . . . It's very focussed. It's so focussed on love and sex and hate and possibilities between the relationship; and it's not focussed on the rest of our lives very much, at all. I was kind of worried about that at first. But then, it's Murray's perspective of the relationship. It's not two character studies. It's a love story between two women. And as far as that goes, it's good. I think Murray was making excellent use of the medium. Film is plastic because it's celluloid, but it's so intimate. So I think he was focussing his attention on the intimate.



ALEXA DE WIEL



august ~ july



SHARON SMITH



We had heard that there was a very basic disagreement between Murray and the two of you, which almost halted the film entirely. What was the basic disagreement, what was this rift based on?

Sharon — I think the rift developed because his interest was in conflict and stress, and bringing out exaggerations of emotions — rather than the subtleties, or picking up atmospheres emotions create, unspoken things like eye-contact between two women, and the subtleties that go down. Which was more of what we were interested in doing. He required all his emotions dramatized and exaggerated and channeled into. . . . Trying to bring out anger, frustrations. . . .

What about the extreme verbalization in the film. Was that natural to both of you?

Alexa — Many, many scenes were shot that weren't talking scenes. We didn't talk all the time. Although, after the film was made I went to Europe and God! I felt I had talked so much and I had nothing, nothing new to say.

Sharon — I find it natural to verbalize, but not repeat ground that I've already covered with someone. To repeat it and repeat it when there is nothing more to say. . . .

Alexa — Sometimes, when we would feel that we had done something to death, we went for a walk or something. And sometimes, the crew would think there was more to say, because they had more to say, I guess.

Sharon — That was one of the difficulties of the acting. The kind of acting required was verbal. That's what everybody wanted.

Alexa — We'd get bored. . . . I mean, we were very happy being there for hours, but how long can you do the same shit?

Sharon — Also, that was the way we agreed to make the movie, although it took us a while to really agree to it, because it was a discipline. It was to not allow anyone else on the set for eight weeks.

Alexa — Not to go into the city. . . .

Sharon — And to cut off all our relationships. And since we thought in the beginning, that we were going to make character studies more or less, as well as a study of a couple

Alexa — We had all these great plans. . . .

Sharon — We thought we could go on with our lives and bring in the other people who we were involved with. And we didn't do that. So there was no-one else to verbalize with. I see these all in retrospect as the disciplines of acting, of trying to make something that's not real. You have to cut off a lot. I would have made a different story, slightly different, so that there would be more to talk about.

What would have been some of the differences?

Sharon — I would have explored my character with other people as well as just with one person. Sort of drawn the thing out to show, really, how two people live together — not just two people completely isolated. . . . But the story became that more and more — two people completely isolated.

But do you feel that the film is basically your story? Or were you improvising characters?

Alexa — Oh, yeah. We were improvising. We were improvising on our own characters, basically. It was a very concentrated shoot. It kind of built up a lot that wasn't really happening until we built it up to make it come out.

Sharon — Every day was an improvisation on an idea we had agreed on together, before we began the movie. We agreed it would be a story of love. Murray said love was equal to hate, so it will be a story of love and hate. . . . And hate was not in the atmosphere, conflict was not in the atmosphere. We had to build up conflicts. . . . So it was improvised every day.

Alexa — It was a really good lesson in acting. Often, I would get quite angry with Murray — furious, not angry. And I kept saying, "I'm not angry with her!" and he would say, "You're angry now! Sure you're angry!" And I'd say, "It's not directed at Sharon . . . it's directed at you!" So he said, "O.K. now, just turn that anger around and direct it at her." That's the way he would direct, and in that way — he was a good director.



Alexa and Sharon

Did you also feel hatred for Murray?

Sharon — No, there was a lot of disagreement. We disagree a lot in what we believe in. He believes in a more aggressive style of making films and of getting to know people. Although I'm quite aggressive — I'm not as aggressive as he is.

What was the emotion that sort of characterized the whole shooting period?

Sharon — Oh, cooperative. The thing would be over and we would be relieved that we had gone through a scene and had not quit halfway (which we did sometimes). You know, "This is not the right tack" or "We're doing a poor job". I could tell when I was really not acting. And then sometimes, I would forget I was acting and then it was quite good. Sometimes, we didn't speak. We had long periods of silence and conflict between some takes. . . . Other takes — we would sit down and sort of go over it. . . .

Did you feel very close to the crew?

Sharon — It was together. It was tense because we weren't quite sure what we were together on. We were making a movie, and we had a certain time to do it. We had to shoot a lot: every day, two or three times a day, for eight weeks. We stuck to that almost entirely. We took off a few days while we re-lit the whole house (laughter) And we — not me, I don't know what I did during those few days — sort of changed the set slightly.

Was it strange — the acting?

Alexa — Very strange. Well, because it was showing a day-to-day relationship without anything day-to-day familiar around . . . 1,000-watt bulbs, microphones, and four guys sitting around waiting for you to do something.

Sharon — I'm intrigued by acting, although I'm not a good actress at all. I like being in front of the camera. . . . I like it when the cameras are on much more than when they're not.

Alexa — Yeah, because there's a relief from the tension. The works are on again! Something is indeed happening! (laughter)

How were the love scenes shot?

Alexa — It was really precarious . . . because of expectations. Most of the time, there was a soundman in the room — sometimes Murray — and it was hard . . . really hard. I mean, there the line between acting and not acting is — It was difficult.

Watching the film I had a strange feeling that the camera was really afraid of filming the love-scenes. You can almost feel it pulling away from the two of you . . . And another strange thing — the idyllic scenes were so completely separate from the rest of the film. Like, you would have a heavy confrontation, and then cut to the two of you having a beautiful time in a field of flowers. . . .

Sharon — I think that's good, that that comes across. There was a dual reality, I think — an emotional reality and a physical reality. And one was close-up and one was long-shot (laughter)

But they were really divorced from each other, it didn't flow. One thing didn't flow up to the other . . . so the erotic quality to it is quite abrupt, I find . . . Although there is quite a physical communication all the way through in all scenes — through the psychological dramas — there's a quick cut to the outdoors. . . .

Alexa — I feel the same way. . . . The transition between the heavy raps and the lovemaking scenes was a bit abrupt. . . . But that was the way it was filmed.

What are some of your favorite scenes in the film?

Sharon — I like the scene down by the river when the storm comes up. It's just a small scene in the film. . . . But you know, there's such an order in the country. It's sort of a simple film about living in the country, too. (pause) Although, I don't know if that comes across. It's a quiet life, in tune with everything that goes on around. So — I like that scene . . . and living in the country is not staring at people all day long and trying to communicate and find out things and learn things and solve problems and agree to do things. . . . It's very personal . . . and pleasurable.

Who originated the idyllic scenes?

Alexa — Jim a lot. . . .

That's interesting, that a cameraman would originate those scenes, because they were really cameraman's scenes — composed with the visuals in mind. . . .

Sharon — He was very happy. . . . We originated a lot of them, too — by just escaping from the house to go outside. Which is how that scene by the river happened. We rarely agreed on doing a scene outside — we'd just go, and sometimes they'd follow; and sometimes they wouldn't.

Alexa — The most fun I had with Sharon, really, was in those scenes. . . . And Jim and I would have long discussions about the light coming through the leaves. . . .

How did you ready yourselves for a shoot?

Sharon — Concentration . . . and disbelief that I'm being watched or observed. Sometimes, it worked the other around — I'd imagine it. . . .

Alexa — You get to a certain point where you have to do it. Jump in. You have to really believe in the moment, because anything you do can be completely eradicated by the next moment. If I say something I really feel at this moment, I know that maybe next week or next month it's not how I'll feel. But at that moment I felt it. So it takes a complete belief, and in this case — in that I wanted to say one thing to Sharon, and I *believed*. Despite the fact that we were making a film . . . I just concentrated and believed in that moment and I jumped towards what I believed.

Do you like the film?

Sharon — I like it. I think it's a first effort . . . to really explain something in some detail — in a feature film. There was so much to explore in that theme, I think, stretching miles out. . . .

Alexa — It's almost an essay in a way.

Sharon — But it's only an hour and a half... and probably, if you do stretch things out over time, you would have to use so many symbolic references. You can't cover distances in that point of time... The people you see, the complexity of your life... I wanted to explore that a lot more. And we didn't really get into that.

Alexa — That was kind of the frustrating part... But Murray made the kind of film he wanted to make, and I think that's great! Because the miles he had to go, from the film's conception to the screen — and those miles are so phenomenal to me, now that I understand them — I think that's just wonderful. It really is!

Now that the film is finished, and your identities are going to be thrust up on the big screen — do you feel exploited?

Sharon — No, I don't feel exploited. I feel it's someone else's point of view. I did all those things... The way they're cut to make a story is an exploitation. I mean, if you take something and cut it up and use it for your own, and chew on it yourself — then that's exploiting. That's what it is... The film doesn't show rhythms that actually occurred while it was being made — and I think that's sort of exploitative (pause) But it's not exploitative — it's creative. To make Murray's view come across.

One of the things we discussed with Murray, is the problem with the publicity, and the posters... The poster seems to be hinting at a kind of film that this one isn't, really. With the words "Two young women in love... with each other". That kind of teasing, leering thing. It just seems that it will attract a lot of people for the wrong reasons —

Alexa — I'm sure it will. I'm sure it will... But the film is not sensational. It's quite boring in some parts, you know. And I think everything about the film will get around and then people can pick and choose to see if they would like it... Like, with 2001, it was word-of-mouth that made everyone go see that film, not the publicity.

You know, there are so many painful things that went into making this movie, to make all that just meaningless... Sometimes, I wish I could go to sleep for 90 years; other times — I'm really happy. I want to do more films, I really want to explore... I'd like to be in a western once.

Sharon — I think you have to keep some distance to do things. Parts of your life — you have to see them as things you did. They're going to be received apart from you. But you keep your life separate somehow, and you do these things and let them wash away... and you do something else — and it washes away... I hope I'm not overly affected by the response or feedback...

How did you feel about doing this interview?

Sharon — Oh, I felt good about it. I wanted to see what you wanted to know... We're just doing an interview... I mean, we'll probably learn something from it, so it's worth talking. Maybe. I don't know.

No matter what you say, people are going to receive the film the way they receive an interview. Sometimes, you might feel that you weren't treated justly, or that you want to explain something... I guess that's what we're doing. But we're also all interested in filmmaking, and creating something (pause) or hacking up something that we've done...

I don't have much of an objective view of what came across and what didn't. To me, it was the making of the movie, and now it's talking about it and thinking about it... But really, the effort was in the satisfaction of making the film. I can't really see it anymore, I take it all far too seriously. I think of all these experiences as investigations that we are undergoing. Probably, many films have this same kind of experience — they're rugged, and emotional, and tense, and all about love...

I think we need more and more exposure to get off these days, to learn something, to really feel something. That's how we got into this kind of filmmaking. There's so much improvisation, and stripping away defenses. I tried to act a lot

of things out that fell completely flat because I was using too much dramatization, too many visuals, too much acting out something that I thought was my character... rather than letting go. The director was always saying, "Strip away the onion peel! Let it go... Forget what you look like! Forget your image, forget your image..." That's what it was... the style of making the film... to probe and probe...

Alexa — That's why I'm interested in Bergman. Especially now.

Sharon — But he sets up things —

Alexa — I know, but that's what I'm interested in. I don't know what it is exactly, but Liv Ullmann was saying that she doesn't have to *externalize* a whole lot of things. It's just by her subtleties that he's able to make her into a real character in a film...

Now that this chapter of your lives is finishing, nearing an end... What are your plans? Would you like to be in more films?

Sharon — I'd like to be in a different kind of film. With more bizarre people who are on a different emotional level. Who don't explain things to each other, but who interact and bounce off and do crazy things all the time. Trying to survive... I guess it's more of a city existence. I really like Warhol. And from what I understand, the freedom that his characters have to just act out — is almost complete. He's not really a director in that sense...

Alexa — I'd like to do a more physical thing. That's why I'd like to be in a western. I'm a writer, you know. And just in the last six months or so, I got back into fiction writing. So right now, I'm interested in characters. I'd like to act out a role.

But isn't that false somehow? After the kind of film that August and July is? To act out a character not yourself?

Alexa — I don't know about that...

Sharon — You can find a role... and find how you can be that, too. There are many sides of you that aren't expressed...

What are your realistic chances of getting roles like that?

Alexa — My realistic chances are purely magical... ●



FILM REVIEW

August & July

One Woman's Notes on August and July

The interviews with Murray Markowitz, Sharon Smith, and Alexa de Wiel help to explain why *August and July* fails to achieve its objectives. The opposing forces involved in making this film strangled each other. What emerges from this power struggle is a confused film.

Murray Markowitz intended to make a film about the conflicts between two people involved in a love-hate relationship; filmed in the conflicting styles of lyricism and *cinéma vérité*.

Sharon Smith and Alexa de Wiel wanted to make the film about themselves — two very individual women who are lovers; filmed subtly to catch nuances of feeling.

Somewhere in the middle of shooting, these two ideas collided head-on, and production came to a complete halt. The women realized their film was not going to be made. The director (should have) realized that the anger, hate and frustration he was interested in did not exist in his characters at that point in their relationship; and they were incapable of acting as if it did. For reasons I can't understand, both parties nevertheless agreed to go on with *August and July*. What results is an unloved child that doesn't fulfill either of the parents' desires for the film.

One can argue that the film honestly portrays people suffering from poor communication. But art is meant to illuminate — if not answer — basic questions. *August and July*, instead of crystallizing this problem, gets lost in it.

The feature-length saga is split down the middle into two distinct realities. The first is a drama, is almost always indoors, and is filmed through close-ups in a loosely *cinéma vérité* style. The second reality is peaceful and erotic and chronicles vignettes of two women spending their summer together in the country. However, neither reality is convincing.

The dramatic sequences were set up because the director and two stars had agreed that love was equal to hate, forgetting that although the emotions are equally intense — they are not necessarily present at the same times. Thus, Sharon and Alexa were forced to act out emotions they did not really feel towards each other. (It is extremely difficult to be angry, frustrated, jealous, and hateful while spending a quiet summer in the country with someone you love.) It is no wonder, then, that the 'dramatic' sequences seem so false. Unfortunately, the camera accentuates the lie by recording all these scenes close up, and allowing us to see mischievous glints in eyes even when they are supposed to be glaring with anger.

During the pastoral scenes, the audience is given brief peeping-tom glimpses at the lovers. The camera keeps an enormous distance — never giving us the chance to be enveloped by the tenderness and sensuality of the women. A perfect example of this occurs when Alexa and Sharon are bathing in the river. Sharon playfully covers herself with mud so that Alexa can wash it off her. The inherent erotic qualities of water and mud and touching bodies are lost because all we can see is the act of bathing. We're not close enough to experience the touching. This same bashful ness (or fear of the unfamiliar) is evident during the few love scenes. Although these were filmed inside the house, the distance between the camera and the lovers is so great, that we are again left to be purely spectators. We cannot get involved to experience the love.

What is disturbing about *August and July* is the constant awareness of its potential to take off — to soar above its faults. But just as Sharon and Alexa start revealing little nuances about themselves, the scene is aborted. This is due to a very basic misconception, I feel. The film is constantly trying to emphasize that we are watching a 'couple' and understates the individuality of the two women. But the only way to make a couple interesting is by defining the differences between two people. The excitement of the contradictions, the pushing together and pulling apart is what prevents 'A Couple' from being a non descript, amorphous and boring creature. By not portraying the women as two distinct individuals, *August and July* prevents the audience from caring whether the relationship will survive, since we don't even know what forces pulled Alexa and Sharon together in the first place.

There are some interesting attempts made in this film. Attempts to blend two distinct styles of film-making; to discover the dynamics involved between two people; and to explain realities of non-heterosexual love. But I can only hope that Murray Markowitz' next film (and, indeed, I hope he makes another film) will concern a theme he is not afraid of, and one that he understands.

August and July has a slight perversion to it — that of allowing men who are totally bewildered by lesbianism to thrust aggressive-yet-frightened cameras into the lives of two women — whose reality they cannot, and would not accept.

—A. Ibrányi-Kiss



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THE BAFFLING WORKS OF CANADIAN DIRECTOR MICHAEL SNOW — ALCHEMIST OF THE MOVIE CAMERA

In his films he gives the sensation of playing with the 'veering' which gives tonality to color

Corriere Adriatico — Perhaps Pinocchio was not given birth to by the fantasy of Collodi. Perhaps (in an event that would send all the principles of gynaecology flying out the window) the wooden puppet had a 'natural' birth. What makes us suspect this is the film of a vanguard artist of the cinema, the Canadian Michael Snow, who — in a mute, five minute 'flash' — has shown us how two chairs can shamelessly make love. It is quite plausible, once two chairs have given in to their 'resinous' desires, that the fruit of their love be a wooden log, like the one from which Pinocchio was born.

A to Z is actually a cartoon that flashes between the tonalities of two colors: white and blue. Snow amuses, rather than surprises, us. But we will not take on the responsibility of defining as art a 'funny' piece of work, such as this one. Another four minutes are spent in Short Shave where Snow presents us with the various possibilities for tricks. New York Eye and Ear Control finally enters the canons of better comprehension: a woman's silhouette that does all the things a normal woman would do, with one exception. 'Walking Woman' is in reality a woman's silhouette cut off at the thighs. And finally Wavelength — a room decorated only in its essentials, and an incredibly slow zoom. Continuous. Inexorable. Forty-five minutes of a tracking shot to end up swallowed by the waves of the sea.

Michael Snow can, without doubt, define himself as the alchemist of the camera. He plays with oscillations, giving tonality to color to the point of contrast. There can be no doubt that he is a vanguard artist. But forgive our narrow-mindedness, the cinema must also be founded on a few 'classical' concepts. It must not make such an abrupt break with the past.

MICHAEL SNOW'S CINEMA

Inevitably, even in the news media, tastes and motivated preferences come into play. We, unlike many of our colleagues, will therefore stress the importance of the 'personal show' that the Eighth International Festival of the New Cinema at Pesaro, has dedicated to Michael Snow.

Snow is a Canadian, of whom we have written more than once in these pages, because wherever he goes his films fascinate and disturb. He is 43 years old, has a background in the plastic and figurative arts, and is considered a reputable musician. Ten years ago, through Jonas Mekas, he approached the type of film that is commonly termed 'underground'. He discovered the immense, practically limitless possibilities of this type of film that takes refuge in a codified and standardized language. He also discovered that the too-customary distinction between modes of expression (or, as it is inappropriately used, of the arts) is without meaning when brought to the personal level of expression. A not too excessive series of films results — at Pesaro, 10 were presented, embracing practically all of his works — of which the culminating points were Wavelength made in 1967, and La Région Centrale made in 1971.

We recorded the impressive experience of the first film in these pages when that singular work first appeared, receiving recognition at the Belgian festival of Knokke-le-Zoote. The film is an extraordinary 'zoom' to an internal wall, articulated by four large windows, on the other side of which — with significant repetitions and in the most banal fashion — life unwinds. Inside, while the camera relentlessly closes in on a small photograph hanging on the wall (the zoom lasts for 45 minutes) the combination of lights, sounds, and a few words, creates sketches of human vicissitudes and hint at human drama.

In La Région Centrale — the auteur's only feature-length film which reaches the excessive duration of three hours — the combination of space/light/dyna-

mism introduced previously develops and exceeds itself in the sense that it rejects the 'story' and the human element, concentrating exclusively on those three essential ingredients. It is a first-rate piece of work that fuses elements of architecture, sculpture, painting and cinema in a combination dominated by various coherent rhythms, exquisitely interrelated in a superior vision. The only variable left is its length. However, it is inevitable, either in reference to its singular rhythms or to the universality of the whole. The inexhaustable preference for space and time that constitutes the personal element is characteristic of all the works. "The structure of this film" says Snow (and we cannot contest the fundamentals or the seriousness) "is somewhat classical, like a symphony, where a few themes are introduced at the beginning, and a few in the variations. There are movements repeated in varying tempos or combined with other movements. The film gives the impression of greater movement at the beginning and at the end; while in the middle, where the sky predominates, it seems that the movement loses all its dramatic quality, that it comes closer to the way the planets actually move and that a longer time span passes. However, there is no mathematical or geometric type of structure, describable in those terms. There is, rather, a series of variations that exploits every possible speed and combination of rotary movement of the camera."

With this personal show on Michael Snow, Pesaro has brought a contribution of extraordinary cultural interest, and has wisely continued the presentation of the 'underground' which has already been in review for two editions. After all, experimentation at Snow's level or at the level of very few other lovers of the experimental cinema, are perhaps the most important in order to understand the aesthetic possibilities of film-making.

The Camera at the Centre of the Universe

WHEN REALITY OVERWHELMS FICTION The Zoom-Shock of Michael Snow

AT THE PESARO FILM FESTIVAL CANONS OF 'CONVENTIONAL' CINEMA UNDER FIRE Michael Snow's personal show presently heads the Underground Movement

L'Unita, Roma — In Toronto, they threw objects at the screen. In New York's Cinemathèque, they tried to rip the film from the projector. In Amsterdam, they wanted to destroy the theatre. These were the reactions from some of the public seven or eight years ago to the experimental films of Michael Snow. But, says the director, "They were more violent then." In Pesaro today, before the ten films that made up the complete works of Snow were shown, the protests were sporadic and isolated. At the end, the applause overwhelmed the notes of dissent, although the spectators left thoroughly tested for having tried to follow spasmodic and unusual lines of logic. The Underground in Italy is available to few, and followed by very few. Only its eccentricities are known, but its course has never been mapped. Nevertheless, in "Diversa America", where it was born (not solely in the States and not solely by Americans) it has already reached the second generation. Snow's 1971 *La Région Centrale* has by now replaced that other vanguard movement of nearly ten years ago — the art of 'seeing' of Stan Brakhage (even then it was thanks to the Pesaro Film Festival that we learned of it).

Snow, 43 years old, Canadian, is an offspring of the plastic arts, and of jazz. He began his training in the film industry at the famous cartoon studios of his country. Later, he moved to New York, and in 1967 won his first international award with *Wavelength*. His experimentation focusses on presenting reciprocal identities of space and time in unusual perspectives: more philosophic than visual ("The meaning", says Snow, "is not on the screen.") Consequently, the most conventional factor in cinema — the image, rather, the moving image — is subordinated to completely new proportions of another kind. Music is no longer considered 'a musical comment', but a precise and irreplaceable 'happening'. The rapidity of filming, the rotation of color, the contemplated scenery, the human figure and the one-dimensional figure, the voice that becomes sound and sound that becomes voice — all this is taken to such a limit, that at times it seems unbearable precisely because it is absolutely real: the duration of a sunset, the crossing of a room, the wailing of a siren. Snow reflects an original way of thinking in his presentation. Certain poses of immobility are quite evidently presented for provocation, in that they frustrate the expected waiting period that the audience is used to in 'conventional' film; by imagining the play of objects, places and subjective points of view; where the 'conventional' film's attention tends to relax or distract.

—Tino Ranieri

Le Monde, Paris — How can one ask viewers, who have on the whole concerned themselves only with 'the revolution' in Latin American and Japanese films, to look seriously at the extraordinary cinematographic monument that this new film of more than three hours by the Canadian Michael Snow constitutes? No physical action, not even the presence of man, a fabulous game with nature and machine which puts into question our perceptions, our mental habits, and in many aspects renders moribund existing cinema: the latest Fellini, Kubrick, Bunuel, etc.

Former painter and jazzman, Michael Snow at first worked in New York. In 1967, he was awarded the Grand Prize at the Experimental Film Festival in Knokke-Le-Zoute, Belgium for *Wavelength*, a 45-minute zoom intercut with stops, with rare human appearances, accompanied by a synchronized sound that immediately exerts its power of brute fascination. In 1969 *(Back and Forth)* appeared, 50 minutes of pure movement, two thirds of it a pendulum-like movement from left to right and back again, one third of the movement executed vertically. All our perception is upset.

For *La Région Centrale*, shot with more substantial means (\$28,000 from the Canadian Film Development Corp.), Michael Snow had a special camera constructed by a technician in Montreal, a camera capable of moving in all directions: horizontally, vertically, laterally or in a spiral. The film is one uninterrupted movement across space, inter-cutting regularly the X serving as a point of reference and permitting one to take hold of stable reality. Michael Snow has chosen to film a deserted region, without the least trace of human life, 100 miles to the north of Sept-Iles in the province of Quebec: a sort of plateau without trees, opening onto a vast circular perspective of surrounding mountains.

In the first frames, the camera disengages itself slowly from the ground in a circular movement. Progressively the space fragments, vision inverts in every sense, light everywhere dissolves appearance. We become insensible accomplices to a sort of cosmic movement. A sound track rigorously synchronized, composed from the original sound which programmed the camera, supplies a permanent counterpoint.

Michael Snow pushes toward the absurd the essential nature of this 'seventh art' which is endlessly repeated as being above all visual. He catapults us to the heart of a world before speech, before arbitrarily imposed meanings, even subject. He forces us to rethink not only cinema, but our universe.

—Louis Marcorelles

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His films fascinate and disturb
WITH LENSES THAT ROTATE 360 DEGREES
OF THE CANADIAN SNOW.

Pesaro: Snow wins the Bet ~

but he doesn't care!

HE PRESENTS A FILM TO PRO-
VOKE THE AUDIENCE – THAT
MUST, FOR 40 MINUTES, PUT
UP WITH LOOKING AT A
SINGLE SHOT INSIDE A ROOM



Snow's exasperating films at Pesaro



Photo by Babette Mangolte

A FILM SHOT IN A ROOM
WITH A 45 MINUTE ZOOM TO
A PHOTO REPRESENTING
WAVES, PLACED ON THE OP-
POSITE WALL

His contribution must be ranked
with the great scientific and
artistic geniuses...

AT THE PESARO FILM FESTIVAL

CANONS OF 'CONVENTIONAL'
CINEMA UNDER FIRE



Translated by Gabriella Dobson



Jim Hanley

Did you ever wonder just how serious our infatuation with the beaver is? Or, what really lies beneath all those maple leaves?

If so, the Ontario Educational Communications Authority may have some answers to these urgent national questions. The Authority is currently producing a Canadian Studies series called *True North* which aims to delve deep into our national psyche and come up with some hard national truths.

But wait a minute. How can the series be truly Canadian? It's witty, provocative, educational, moving, zany, flamboyant, fun, and one of the most original series ever to turn up on the tube.

If it's so original, how come it's Canadian? To tell the truth, no one seems to know. Apparently, someone at OECA which runs CICA-TV Channel 19, in the Toronto area, had an idea for a new series about Canada — something different from the usual public affairs programs that feature everything from Moose Jaw to maple syrup.

No, this series had to be different. And it is.

The *True North* series has a unique magazine format that makes the standard public affairs format look like yesterday's porridge. The producers have combined soap opera, historical dramatization, music, comedy, satirical skits, contemporary drama, historic film footage, broadcast journalism, and animation for a new television effect.

To avoid TV tedium, each program in the series is designed to be fast-paced with as many as 52 items per show. Some items are no longer than 10 seconds.

The programs in the series will be telecast bi-monthly on Channel 19 Toronto beginning in September of this year.

So far, so good. As long... well... as long as, you know... it isn't... too... controversial.

Not only is *True North* fun, its controversial and about CANADA!

"There's no doubt about it", says Jim Hanley, the co-ordinating producer of the series, "We will be dealing with some so-called 'touchy' subjects. We don't propose to always be negative but where criticism is felt to be needed we are going to provide it."

Jim Hanley and his fellow producers Bob Ennis and Don Thompson are hard at work in their office loft on Yonge Street on five new programs in the *True North* saga. Their average age is somewhere around thirty and between them they have more experience, counting over-time in film and television than Federico Fellini and the National Film Board combined.

The *True North* pilot "This Edition: Strong and Free?" has been completed and won the award as the best experimental documentary at the Hollywood World Television Festival in October 1972.

The pilot takes incidents from Canadian history and zeroes in on conditions in the present to document the viewpoint that a Canadian will become infatuated with anything, as long as it is not Canadian.

Canadians have a colonial mentality, have had it and continue to have it. We believe ourselves to be second-rate and act accordingly. Any standards of excellence we have are set outside the country, say the producers.

Most special documentaries are content with one or two hosts. *True North* swaggers onto the screen like a cigar-chewing Texas oil millionaire with four, count 'em, four hosts: Broadcast journalist Barbara Frum, country-rock singer Roy Payne, commentator Michael Magee, alias Fred C. Dobbs and petite French-Canadian folksinger Angèle Arsenault.

And that's not all. Each of the four hosts behaves in a decidedly un-Canadian manner: They get involved with the viewpoints expressed on the program; No microphone-in-hand-cardboard-commentary for these folks. They have views of their own, thank you and are darn well going to express them.

So when Michael Magee refers to Canada as "a big country with 22 million people and a lousy climate", that's Magee's viewpoint and not, necessarily, that of the producers involved.

The pilot was telecast in early November 1972 in the Toronto area. After the telecast, viewers were given the opportunity to air their views about the series on a phone-in radio show on CJRT-FM. Viewer response was enthusiastic. The OECA decided to proceed with production on the five new programs.

The format of the series is unique to Canadian television. In fact, no one has ever tried to do it before. Instead of a nice, safe special series dealing with Canadian topics as a dry-as-the-Prairie-dust documentary, the producers decided to limit each program to a single theme. Each theme is documented with facts from Canada's past and present-day conditions. From this pattern of the past and present the show moves into the future with some (sometimes) outrageous predictions by the series' hosts.

Don Thompson



Cherie Rogers

In addition to the four regular hosts, the *True North* series will feature the comical Canadian comments of "The Jest Society." The "Society" is a popular revue company specializing in satirical skits on robust life in the big northland.

But the most important fact perhaps, is not the unique format of the *True North* series but its unique subject matter. Canadian documentaries come and Canadian documentaries go. However, this is the first time a television station, or a network for that matter, has taken Canada in one big lump, grabbed the subject by the horns and devoted a whole series to the land and its people.



Actor George R. Robertson, director Ivo Nightingale and producer Bob Ennis during filming of "This Edition: We Stand On Guard For Thee".

True North



Bob Ennis

"This Edition: We Stand On Guard For Thee" is the first program to be broadcast when the series hits the airwaves in September.

The program will investigate the structure of power in Canada and how that power is distributed. Incidents from Canada's past, from Robert Groulx's squabbles with the Family Compact to R. B. Bennett's troubles with the Regina Riot in 1935, are highlighted.

The plight of the small western farmer pitted against the big food combines is the subject of the program's contemporary drama segment.

Hosts Roy Payne and Angèle Arsenault have written songs for the power program. Payne's composition, "One Step Forward, Two Steps Back" details the working man's struggle with too little money and too many loan sharks. Angèle sings a song about French-Canadians and the power structure as it appears to them — almost totally English and thus, highly visible.

"The Myth" is the second program to be broadcast in the series. The program delves into Canada's musty old attics to bring out some worn but cherished myths we clutch to our national bosom. For instance, the myth we particularly enjoy is the myth of Canada as a brave and strong northland and Canadians as brave and strong northlanders.

Mark True or False for this one.

"There is a historical idea," says Jim Hanley, "that Canadians are different and unique because we are northern people. The program will look at how the myth has manifested itself down through the ages and how the myth has coloured individual Canadian lives.

For an illustration of this last point True North interviewed the last of the "mountain men" Jimmy Simpson in Alberta, shortly before his recent death.

"Wherever we look in Canadian society there are contradictions to this myth," continues Hanley. "Our lives are more dependent on heat and comfort than the myth would allow."

Does this mean that underneath all our stuffy winter clothing, rubber boots and ski hats, we are a nation of pale, snivelling sissies?

Perhaps not as far as our foreign neighbours are concerned. Do they see us as a nation, strong and free, or as one big, vast, cuddly parkland?

Hanley and his crew spent four days in the Lakehead region filming three American businessmen from Houston Texas, as they hunted for moose in the bush. On the program, the Texans discuss, before and after, their visit whether their image of the country has changed.

Songwriter Bill Houston who wrote the popular "Ojibway Country" for the North of Superior film will appear on "The Myth" program. He will sing "This Is Canada", one of his newest compositions.

The three remaining programs in the True North series are: "Immigration: The Promised Land"; "Distances", the concept of great distance in the development of the land and national character; and "The Quiet Diplomat", a program on Canadian diplomacy both in the past and as it is practised in the present.

Heavy ponderings on the "Canadian Identity Problem" are not welcome at the True North doorstep. If we have to explore who we are and where we have come from, it might as well be fun.

True North will be telecast in the Toronto area as well as on the OECA's provincial cable network ●

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A SOCIETY OF ALTERNATIVES

When John Bassett Jr. asked Sandra and myself to make concrete recommendations to his group studying film policy for the Ontario government we decided to be as low key and progressively conservative as possible. Our brief to the government of Ontario is printed elsewhere in Cinema Canada. It ends with the words "These recommendations are neither radical nor dislocating". So true.

While making conservative recommendations for the near future, one must not lose sight of our goals which can be nothing less than the shape of the society we want. The social engineers at LIP-OFY have had a greater impact on our cultural life than the Ontario Arts Council (too often LIP creates problems rather than solving them because they don't understand their role).

No film policy will ever be satisfactory unless it gets at the root of our problems and ceases to take the cosmetic approach. One basic problem is the need to provide alternatives within the film process at every stage from conception to consumer. We cannot depend on private enterprise to do this alone. We need government subsidized production companies (like the filmmakers co-op in Montreal), a distribution organization, and a theatrical chain (which would lower prices for the consumer).

The object of a film policy must be to maximize social and cultural profits and not simply economic profits. By doing the latter we have become an economic colony of the United States and our country will not survive unless we change our goals.

We must provide alternative channels behind production and this means nationalizing Kodak, opening government labs and equipment, etc. I am not suggesting a nationalized industry because I have no greater faith in government bureaucrats than businessmen. I am suggesting two parallel industries as there theoretically is in television. At least then the filmmaker would not be at the mercy of the big distributors and exhibitors. Unless they had a better deal, he could go somewhere else.

Our artists, our magicians, our soothsayers must have open access to the

means of production and the means of distribution. Our people must have the opportunity to see themselves when they look at the mirror which is the movie screen. The people who make films and the people who see them should have direct access to each other with a minimum of usurious middlemen. Profits from this process should go back to the filmmakers and not the shareholders in New York.

One step in this direction was taken at the "Direction Ontario" meeting held in Toronto January 19-21 under the auspices of the Canadian Conference of the Arts. Over 900 artists and others met to solve problems and present solutions to the various governments. The film caucus decided to become a standing film committee of the CCA. It will meet again to draft its final recommendations on noon, Saturday Feb. 3, at the National Film Board auditorium in Toronto.

Among the interim recommendations it made to the Direction Ontario conference:

1. *Censorship* — abolish all censorship including self-censorship at the CBC and NFB

2. *Alternatives* — set up alternatives to commercial channels wherever possible.

3. *Television* — demand the CBC present on-going programs of experimental Canadian films and Canadian feature films (paying for sub-titling if necessary). The CBC should abolish commercials, offer its productions for non-television distribution, and allow more independent production.

4. *Quota* — a minimum 15 per cent Canadian content quota in all commercial cinemas in Canada and 50 per cent for Canadian shorts.

5. *Exhibition* — set up a chain of cinematheques around the country to present films of limited commercial appeal (apart from the quota).

6. *Distribution* — the government should set up a public distribution organization with social and cultural ends rather than economic.

7. *Taxes* — more money through arts councils be spent to develop young filmmakers; half the tax on each theatre ticket of all films go back to Canadian

film producers; private financing of feature films be encouraged by new tax laws.

8. *Customs* — customs laws must be streamlined to help Canadian film industry.

9. *Education* — Boards of Education must rent, buy, and use more Canadian films at all levels; a 50 per cent quota be instituted for films of Canadian origin.

10. *Definition* — a Canadian film should be defined to exclude American co-productions.

11. *Museums and Archives* — Museums (like the Art Gallery of Ontario) should recognize film as art and acquire film collections; they should energetically preserve our film heritage.

12. *National Film School* — for students at all levels of proficiency.

13. *LIP-OFY* — condemned for giving cultural groups low priority, for not using a jury to help make cultural decisions. Specifically condemned for not giving a grant to Cinema Canada magazine.

14. *National Film Board* — must become a centre for all film information including legal aid; must provide some facilities for independent filmmakers; cease internal censorship.

15. *External Affairs* — should buy independent Canadian films for embassy libraries around the world.

16. *Canadian Film Development Corp.* — should invest in more low budget films; place less emphasis purely on scripts or fiction films; provide more aid to alternative groups and co-ops.

17. *Media Center* — in every major city there should be a space for filmmakers to meet and work; to show films; to have access to film and videotape equipment; to competent administrative help.

18. *Exchange program* — subsidize travel of filmmakers across Canada; subsidize shipping cost of Canadian films across Canada (via Air Canada or CN).

19. *Advisory Committees and Boards* — place more filmmakers on these groups — like the Secretary of State's film advisory committee.

20. *Declare ourselves the permanent standing committee on film of the Canadian Conference of the Arts (Direction Ontario).* ●

Each month, it seems, there is another deluge of cinema books. There is growth in quality as well as number. The Christmas Season tends to signal the birth of the larger higher priced items, while the New Year brings the paperbacks and sometimes a bargain. Here is a selection of the recent arrivals. There is a theme of reference in this collection.

Filming *The Candidate*, Bruce Bahrenburg, Paperback \$1.25. A very private person, Robert Redford, is the star of the book as well as the picture. Here, in this behind-the-scenes account of the collaboration of the screenwriter, actor and director, the truth is told, with a certain amount of enjoyable wide-eyed youthfulness. The book gives off that sort of energy one enjoys in the winter of germinating dreams and visions of spring shooting or other possible production activity. Redford, an actor/producer, emerges as a man of many business talents. He earned the respect of his co-workers and he was able to establish himself in the realities of other men's work and ambitions. No mean feat in the movie business. Melvyn Douglas' remarks sum up the attitude. "I've been around the business a long, long time, getting on to fifty years, and relatively few big-shot actors have been close friends... Redford is a man who responds to the world around him, and this makes him interesting (to work with and for)."

Redford has my unstinted admiration for constantly refusing to go on the television talk shows even to promote films in which he has a financial interest; further, he seems to grasp the value of a book that reflects effort and devotion from the author. Television can chew up and spit out a "success" quicker than any other media. Redford, if he is as sharp as the book suggests, would be aware of this fact.

The Hollywood Screenwriters, Edited by Richard Corliss, Paperback \$1.95. The screenwriter, at last has come into his own. Material has been abundantly available on stars and directors, but with a few exceptions the cameraman and the scriptwriter has had a raw deal. (Not to mention the editors.) Here is a serious and effective attempt to right the wrong. This volume is expanded from a Special Issue of *Film Comment* (Corliss is the editor). It is the best reference work available on this topic. The essay that introduces the book drives a stake into the heart of the auteur vampire. The clipped authoritative style laced with fact after fact exposes the *rigor-mortis* of the auteur critic.

"The auteurist is really writing theme criticism. And themes — as expressed through plot, characterization and dialogue — belong primarily to the writer." Corliss is not witch hunting. He advocates *The Candidate* type of set-up where the screenwriter has a real say in the production. His work should be recognized in the credits and it should not end up as "Based on a story by..."

A large section of the book is devoted to a Screenwriters' Symposium. Questions were sent to a number of screenwriters, Harry Brown, Ernest Lehman, George Zukerman et al. What a joy to read these articulate replies. Q: What projects did you work on that were not filmed? Harry Brown. A: "I was working on a Tristan and Isolde-like theme, *The Enchanted Cup*. Take three million out of it, Elder Zanzuck ordered. So I took out two battles, a suit-and-a-half of chain mail, and a piebald palfrey. Z's next comment was not encouraging. "You've got the two lovers dying and one is not even sick." Brown adds with a certain whimsy, "Au Revoir Tristan! Bon Voyage, Isolde, baby..."

Howard Koch, on tampering with the script. "Perhaps the most potentially dangerous man is a director who regards the motion picture narcissistically as a mirror in which to display his virtuosity or, as the saying goes, placing his stamp on the film, all too often at the expense of its content." Carl Foreman points out that many directors have been congratulated on a 'touch' he has brilliantly placed in a movie. If the critic would request a copy of the script he might find out that the touch was written in the script.

There is an appendix containing fifty screenwriter's filmographies.

The World Encyclopedia of Film, Edited by Tim Cawkwell and John M. Smith \$16.95. The editors of such as this try to be all things to all people and to have the best of all possible worlds. As ever, the end product proves that this is a witless approach. For the specialist, this volume reaches its limitations almost instantly. The aim of the editors is to produce a book that might satisfy the rising public interest in the motion picture world. Economy of expression soon leads to poverty. Under Vertov, Dziga, there is this sort of information: "Father librarian. Studied music." When one is fighting space surely there are more important items to be considered. This one is ludicrous. Young, Loretta (Gretchen Young)... Sisters Sally Blane and Polly Ann Young. At 4, child extra; at 12, bit player; at 13, contract." One wishes the editors would have paid less attention to punctuation and more to pertinent information. Perhaps I did not approach the book in the right spirit. One should seek the trivia or the trite. Where else might one learn that Mizoguchi left school at 13 because his parents were poor and that Robert Mitchum's sister, nightclub performer Julie is responsible for getting him into acting school and that Alfred Newman was the eldest of 10 children and that Donald (Don to us) Siegel went to Jesus College, Cambridge and, in 1935, was film librarian at Warners and that Jason Robards does not exist? I have given you the penultimate, here is the ultimate. Maurice Elvey is presented without editing or fades. "No education. At 9: streetseller; later hotel page boy. Became stage actor and director. Made over 300 films. Married Isobel Elsom (mercifully not indexed)." What of its merits? It has some nice little black and white stills 2 1/2 x 2 1/2. It has an index of 22,000 films with relevant credits — suspicious word 'relevant'. A good cloth binding and 1,900 biographical entries. Excellent for those who like trivia and for those who have never owned one reference book before.

The International Encyclopedia of Film, General Editor Dr. Roger Manvell. American Advisory Editor, Professor Lewis Jacobs. \$20.75. This book is set up in the standard encyclopedia format. Headings include animation, avant-garde, design, documentaries etc. It attempts to present material of a general nature to aid those who have some knowledge of the cinema. To compare — under Vertov, Dziga, his place and year of birth and death, final designation in film history — director, and real name is given. Then a comment of a general nature, "Vertov was the founder of the Soviet documentary, though in his later years his methods were disapproved of officially." This seems an eminently more sane approach to such a reference work. Miss L. Young is not mentioned, nor her lovely sisters. It does seem however in bad taste to add the following comment on the entry under Jannings, Emil, possibly the greatest of all screen artists. "Jannings was vain almost to the point of amiable childishness, and enjoyed the conspicuous consump-

tion of the good things of life along with his charming wife. . . ." Did Jannings consume his wife? One is prompted to ask. No reply. She was the former Gussy Holl a *cabaret diseuse*, so now we all know.

For the positive value we look at the sections of the book that are really first class, within given limitations. These are the special essays on Screenwriting, Avant-Garde and other topics. Again the feeling is that these articles touch everything and cover nothing. Yet here is a good start. There is enough to whet the appetite. So the message is this: buy for general information. Get it if you like detecting mistakes, there are plenty of these. Obtain it for the omissions. This can be a fun game. Have a copy if you are writing film course essays. It will give you plenty of leads and enough information to impress the professor. Don't buy it if you want a book that has 'everything' about film. The publishers are smart enough not to give you everything in volume one.

In the spirit of proliferation here are a few more titles that have been published recently:

Paul Almond: *The Flame Within*, Jane Edsforth, \$3.00.

Dictionary of Films & Dictionary of Film Makers, both volumes by George Sadoul and translated by Peter Morris, \$5.50 and \$6.50 respectively.

Reference Guide to Fantastic Films, Walt Lee. Vol.1 A-F. \$9.75.

Movies Into Film, John Simon \$2.95.

Ingmar Bergman Directs, John Simon \$11.50. ●



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The Corporation remains concerned that films which prove successful in Quebec still tend to be given little attention in theatres in other parts of Canada. However, this problem remains a part of a far larger problem. How are Canadian films going to reach the small but important groups of potential viewers which would seem to have not had much of an opportunity to see them to date. By the end of the year, the Secretary of State's Department had undertaken a study of this situation which should lead to effective action in 1972 or 1973.

Several recently released feature films produced with the assistance of the CFDC have received favourable reviews from both Canadian and international film critics. These include Donald Shebib's "Rip-Off" for Phoenix Film Productions Ltd., Toronto; "Les Maudits Sauvages" by Jean-Pierre Lefebvre for Cinak Compagnie Cinématographique Ltée, Montreal; "Fortune and Men's Eyes" by Harvey Hart for Cinemax (International) Canada, Toronto; Bernard Gosselin's "Le Martien de Noël" for Les Cinéastes Associés Inc., Montreal; Peter Rowe's "The Neon Palace" for Acme Idea & Sale, Toronto; "Crimes of the Future" by David Cronenberg for Emergent Films Ltd., Toronto; and Larry Kent's "Fleur Bleue" for Potterton Productions Inc., Montreal.

Festivals

Participation of the Corporation in the Cannes Film Festival this year resulted in excellent promotion for the Canadian feature film industry. A total of 16 feature films, most of which had Corporation backing, were screened to potential buyers in a downtown theatre. Some of these films were included in the XIth International French Film Critics' Week or Director's Fortnight. Two films, "La Vraie Nature de Bernadette" by Gilles Carle and "A Fan's Notes" by Eric Till were selected for the main competition. This was the first time that two Canadian feature films had participated on an equal basis with the major feature film producing nations. "La Maudite Galette" was accepted in the XIth International Film Critics' Week and "Les Smattes" was shown in the Director's Fortnight.

The Corporation's participation at Cannes this year was particularly well supported by an information service directed at film buyers and the attending media. A number of distributors were successful in obtaining foreign sales for Canadian feature films. The industry was well represented at Cannes with some 30 delegates from production and distribution companies as well as 21 film critics, 8 directors, 10 actors and actresses and representatives from various government departments in attendance. Collaborating closely with the CFDC in the organization of the Canadian participation this year were the National Film Board, the Department of Industry, Trade and Commerce, the Canadian Government Exhibition Commission, Information Canada, the Department of the Secretary of State, the Department of External Affairs, and the private sector.

In summary, Cannes participation by Canada in 1972 represented a much bigger effort than ever before. There was more and better publicity and information. A catalog of Canadian feature films, which was made possible by a grant of \$10,000 from the Department of the Secretary of State made a vital contribution to the Canadian promotion. Canadian feature films received high recognition from the world press and the professionals in the world film industry. Indeed, the Canadian film industry succeeded in making a major impact at Cannes.

Canada's participation at Cannes is important from a commercial point of view but the CFDC would like to see more and more of the films it has assisted participate in other world festivals.

Film festivals are a very special tool by which our best productions can be promoted, and sometimes sold, to foreign markets. Representing Canada at Venice this year, "Fortune and Men's Eyes" by Harvey Hart was a great success. Moreover, it was chosen last January to represent our country at the Belgrade Film Festival in Yugoslavia.

Aside from festivals, there are other opportunities for showing feature films which serve the interests of Canadians and provide information about Canadian culture in other countries. This year, the CFDC in close relationship with the National Film Board, the Conseil québécois pour la diffusion du cinéma, the Cinémathèque québécoise, the Department of External Affairs and the Department of the Secretary of State, organized an important retrospective of Canadian films at the Xe Journées cinématographiques de Poitiers. This major cultural event is held in France each year, and its main objective is to feature a country through its best film productions. Canada was the choice in 1972, following such countries as Sweden, Italy and Hungary. The French press remarked on the very special and original qualities of Canadian cinema and also noted significant progress over the last few years. Out of 25 films shown, 14 came from the private industry and 9 were produced with the help of the CFDC.

In February, the Museum of Modern Art in New York organized a Film Week featuring productions from the Province of Quebec. Four out of eleven films chosen for this Week were assisted by the CFDC. We are pleased and proud that the Canadian film industry is attracting interest from foreign countries.

Grants

In the course of the year, the Corporation approved grants to groups and individuals totalling \$70,000 under Section 10 (1) (d) and (e) of the CFDC Act.

The Association coopérative de productions audio-visuelles, a non-profit organization in Montreal which groups some 40 film-makers and technicians working in feature film production within Quebec, received \$10,000 as the balance of a \$50,000 grant awarded in the previous year. This money is in support of their continued efforts to acquire, and put to use, more detailed knowledge of the administrative and technical skills required for film production.

A major event sponsored this year by the Corporation was a competition for aspiring feature film-makers on the West Coast. These consisted of four grants of \$7,500 each and five grants of \$4,000 each.

The non-repayable grants were applied to the production of low-budget, live-action, dramatic films, and the competition represents a major effort by the Corporation to give impetus to film-making on the West Coast. It is the goal of the Corporation to assist in broadening the scope of film-making across Canada. A corps of skilled production personnel together with studios, laboratory facilities and exciting locations make the West Coast particularly attractive to film-makers from within and outside Canada.

A total of \$10,000 was also granted to six film-makers in Toronto arising out of a competition for funds to complete dramatic films whose production had been undertaken during the past few months. A jury from the industry viewed edited footage from films submitted by the applicants and examined film-makers' scenarios before making its recommendations to the Corporation.

Complete lists of these West Coast and Toronto grants appear on page 14. Needless to say, Montreal, Toronto and Vancouver to a lesser extent continue and likely always will continue, as the focal points for Canadian feature film development. As their resources for film-making in terms of personnel and technical facilities expand and improve in both quantitative and qualitative terms, the importance of these cities as film-making centres on an international level will grow. This does not mean, however, that important feature film-making will be restricted only to those cities in Canada. Aspiring film-makers in other parts of the country will have something to say about this, and it is in the interests of the Canadian film industry that the Corporation do all possible to encourage their efforts as well.

Advisory Group

This year the Advisory Group held three regional meetings, in Toronto, Montreal and Vancouver. Four new members were appointed to the group.

At the annual general meeting held in Montreal on March 17, 1971, the Advisory Group assisted the Corporation on such matters as the Canadian Film Awards, the Corporation's policies and plans for the 1972 Cannes Festival held in May.

Summary

With theatre attendance dropping and the cinema becoming less and less of a form of mass entertainment, the future development of the Canadian feature film industry requires great vigour, determination and flexibility to turn to alternative markets for their products. Feature films now form the bulk of prime time television programming and the potential of cable television as a medium for feature films is of great interest. In the opinion of the CFDC, Canadian producers must look more towards television if they are to prosper.

At the same time, provincial governments which have jurisdiction in the field of motion picture theatres should take a more active part in encouraging the development of Canadian feature films by reinvesting all or part of the taxes they take on Canadian films at the box office in local film production. The Corporation is aware of the interest of government officials in Ontario and Quebec in this subject, which hopefully will lead to greater involvement in the development of the industry by these two provinces. The Corporation has approached British Columbia with similar objectives in mind.

I wish to take this opportunity to thank the members of the Corporation for their great service to the Corporation and the film industry and to express sincere appreciation for the creative and untiring efforts of the staff throughout the year.

The CFDC is yet a young organization, but with greater emphasis on TV production by the film-makers and practical assistance from the provinces, the Corporation is confident that the efforts of its first four years will result in the eventual establishment of a viable and creative permanent film industry in Canada.

Gratien Gélinas
Chairman

REVERB

David Beard
Cinema Canada

Dear David,

Thank you so much for sending me a copy of the Selznick review. I can honestly say it is one of the few meaningful pieces about the book. Thanks again for your interest.

Sincerely,
Rudy Behlmer

(In his article on the Student Film Festival, Kirwan Cox wrote: "There is supposed to be a Veronika Soul at McGill, but having seen How The Hell Are You? twice, I wouldn't be surprised if she were a put on." -ed.)

From: Veronika Soul
To: Kirwan Cox
Re: Cinema Canada #5
Student Film Festival
p.22

Dear Kirwan Cox. Veronika Soul is not a put on. She is for real. How the hell are you?

Sincerely,
Veronika Soul



Photo 1

Photo 2

Photo 3

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Name of hospital or institution: Bon Secours Hospital
Mother's stay before delivery: 11 yrs.
Hospital or institution: 1011 St. in Baltimore
If still a resident of Baltimore: Yes

Full name of child: Veronika Pauline Soul
Date of birth: 10-23-44
Sex: F
If twin or triplet: No
If born at home: No
If born in hospital: Yes

FATHER OF CHILD
Full Name: James John Soul
Color or race: White
Age at time of birth: 30 yrs.
Birthplace: Baltimore, Maryland
Usual occupation: Guard
Industry or business: Bethlehem-Fairfield

MOTHER OF CHILD
Full Maiden Name: Anna Antonia Lomata
Color or race: White
Age at time of birth: 21 yrs.
Birthplace: Baltimore, Maryland
Usual occupation: Housewife
Industry or business: Own Home

Other children born to mother (not including present child): 2
How many other children of this mother are now living: 2
How many other children were born alive but are now dead: 0
How many children were born dead: 0

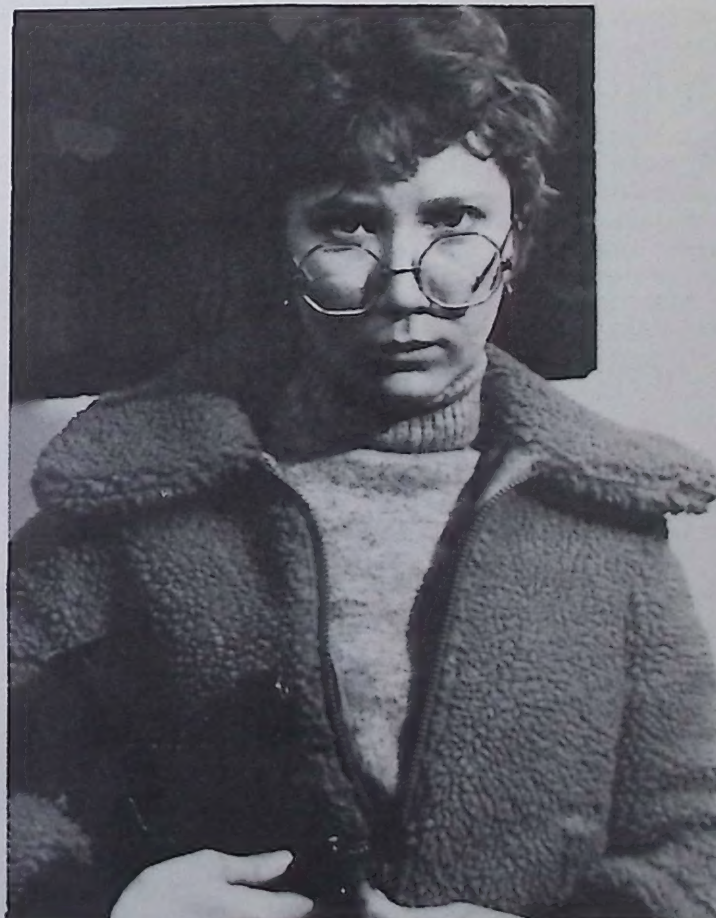
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The Editor
CINEMA CANADA
6 Washington Avenue, No.3
Toronto, Ontario
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Dear Sir:

Permit me to congratulate you on the beginnings of what I'm sure will be Canada's leading cinema publication. I chanced on it by accident in a camera store and am delighted to submit herewith my cheque for a one-year subscription.

Even though this issue offered little information on the particular area of interest close to me — Animation — I am hoping that your magazine will ultimately deal with this area along with those of the other cinematic crafts in this country. With the exception of the National Film Board and some work at the CBC, Animation is still in its infancy (from a commercial standpoint) in Canada.

I and two colleagues are currently teaching what is now possibly the most comprehensive in-depth professional training in this medium to be offered anywhere in Canada. The programme at Sheridan college is about to enter its fifth year — each of them marking growing interest and enrollment. Several of our graduates have distinguished themselves with awards at their new places of employment.

Because of the lack of widespread studio opportunities upon graduation, it is our hope that many students who are highly creative and have a very professional approach to their filmmaking, will be able to find the necessary capital to start their own studios. However, this is an extremely difficult way to get started commercially for student-graduates, if one realizes how hard it is even for highly experienced professionals to get financial backing!

It is with interest that I read your articles concerning the union problems within the industry. But at least cinematographers, editors, lab technicians, and sound technicians all have union representation to govern and establish salaries and fringe benefits (even if the contracts are issued in the States). Animators, however, do not enjoy such "brotherhood," and the results have been disappointingly disastrous for young Canadian Animation talent.

I say 'your' because I'm one of those 'villainous' people from the U.S. hired by a Canadian college. Efforts (at that time, four years ago) to recruit Canadian animation talent to teach this medium went unanswered. Since I have been involved with these young people, I've done everything in my power to

promote them within the Canadian film industry. To be fair, I have found sympathetic ears, and on occasion, employment for these kids. But far too many small studios have taken unfair advantage over graduates starting out. Not just in salaries, but in the simple business ethics of being direct, or in normal fringe benefits. Many have ended up freelancing their talents, a route so highly competitive, that only the best can make any money at it. A few of the best are on the verge of going to the States to seek an outlet for their talent, and we are desperately trying to discourage this.

To be a bit more positive, however, we are noting signs of change as the film production scene in Canada grows. Your country has so much to offer and it now has quite a large pool of very qualified and trained talent from which to draw. It should be unnecessary to seek outlets below the border. It is my fervent hope, however, that current business practices in the area of Animation, or more precisely, the use of animation artists by producers, will be greatly improved, perhaps by a recognized Guild which could standardize salary ranges and benefits.

The Canadian film industry, particularly the work of the NFB, is held in very high esteem by my colleagues in Hollywood. My admiration goes to the unique and fresh animation work being turned out by Canadian students, reflecting a positive and colorful craft, which is growing into its own representative niche here.

My sincerest best wishes for your continued growth as a fresh and invigorating publication.

Most sincerely,
William N. Matthews
Animation Master
Sheridan College
School of Visual Arts

The American Film Institute
Center for Advanced Film Studies

Dear Mr. Koller:

I understand from reading your editorial of October/November issue, that you are in need of some kind of government support in the continuation of publishing *Cinema Canada*, the best publication in the field.

My personal opinion is that your broad coverage of the allied industries of craft, art-form, community, industry, and business is of great value to the ever-growing industry of the films.

I strongly agree with the reasons given in your editorial stated above that the Canada Council, the Ontario Arts Council and the Local Initiatives Programme, should consider giving you sufficient financial assistance for the continuation of the publication of *Cinema Canada*.

Very Truly Yours,
John Cassavetes

Simon Fraser University
Centre for Communications
and The Arts

Dear Mr. Koller:

I certainly think that *Cinema Canada* is a worthwhile publication, complementing such other publications as *Take One* and *Artscanada* that cover the area of film in Canada. Communication among people in the arts community is of critical importance if we are to develop in film and in the other arts. The communication can certainly be best served by a variety of publications serving special interest groups.

I wish you continued success in the publication of *Cinema Canada*.

Yours sincerely,
Nini Baird
Director

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the magical
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You know, ever since I got to fooling around with these funny glass bubbles with curly little wires inside them, it's come over me that there's little voices down in there just waiting to be heard. Just crying out!

I got this scheme, see, where I put them on this wheel, flat like, that's going around maybe 78 revolutions

per minute, and this little bamboo needle rubs against them and WHOOPÉE, we got noises!

If the goldarn things would just stop burning out on me!

But just stick with me. After all, who brought you electric light on those little wax cylinders?

(MESSAGE)

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